真義大觀

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vol. 五

SELECTED RELICS

of

JAPANESE ART

Vol. X.

EDITED BY S. TAJIMA.

觀大美真

第十册

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI,

ZENKYOAN, KENNINJI, SHIMOKYOKU,

KYOTO, JAPAN.

1903.

PHOTOGRAPHED AND COLLOTYPED BY THE KWANSAI PHOTOGRAPH COMPANY, KOBE.

PRINTED AT THE TOKYO TSUKIJI TYPE FOUNDRY.

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1908.

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眞美大觀 第十册

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帝室御物

金銅製長幡　作者不詳

（傘方一尺七寸三分、幡全長十丈五尺、幅一尺一寸）

（東京帝室博物館陳列）

幡は佛教道具の一にして、種々の功德あり、乃ち幡の靡くに從つて人皆佛教に入り、其脚一たび人頭に觸るゝときは其人罪障を滅す、又幡を作る者は八種の苦難を離るゝと云ふ

茲に掲ぐる長幡は、もと大和國法隆寺の什寶なりしを後に御府に獻納したるものなり、法隆寺の傳說によれば、聖德太子敏達天皇二年―推古天皇三十年即ち西曆五七三年―六二二年が嘗て橘寺に於て勝鬘經を講讀し給ひし時用ゐられし物にして、大灌頂幡と稱せりと云ふ、而して或一說には此幡は日本書紀推古天皇三十一年の條に、秋七月、新羅遣大使奈末智洗爾、任那遣達率奈末智並來朝、仍貢佛像一具及金塔並舍利且大灌頂幡一具小幡十二條、とある大灌頂幡卽ち是れなりと云へり、然れども之を新羅任那の貢獻物とするに就ては大に異論あるのみならず、書紀にも此等の道具は皆攝津の四天王寺に納めたることを明記せるを以て見るも、其全く別物なるを知るに難からず、但し、寺傳の如く果して推古天皇の頃の物なるや否や、他に文獻の徵す可きなければ、之を當代の遺品に徵するに信憑するに足る可き傳說なるが如し、兎に角に其精巧なる天人寶珠草花雲形等の透彫の如き及び其形狀圖樣の如き孰れも皆金工發達史上の好資料にして深く研究を要する寶物なりと謂ふ可し

COPPER-GILT BANNER.

(Canopy, 1 foot 8¾ inches square; banner, length 15 feet ¾ inch, breadth 1 foot 1½ inches.)

ARTIST UNKNOWN.

OWNED BY THE IMPERIAL HOUSEHOLD.

(COLLOTYPE.)

The banner here reproduced formerly belonged to the temple, Hôryûji, Yamato, but was subsequently presented to the Imperial Household. According to a tradition of that temple, this banner was displayed on the occasion when Prince Shôtoku Taishi (573-622) delivered his lecture on the Śrimâla sûtra in the temple, Tachibana-dera, Yamato: it is called Dai-Kwanjô-ban ("Great Banner of the Anointment") Some identify it, however, as the one presented by the Envoys from Mimana (a Korean state) in 623, as is recorded in Nihon Shoki, a Japanese national history. But this identification is extremely improbable, because all those articles brought as tribute from Korea were dedicated to Shi-Tennôji, Ôsaka, and we know, as has already been mentioned, that the present banner once belonged to Hôryûji. Yet for all that, we do not hesitate to attribute it to the Suiko period (7th century). The elaborate design and the artistic treatment of angels, vines, and clouds, indicate a great development in the art of metal work; [illegible] the oldest times in Japan

[illegible]

(COLLOTYPE.)

OWNED BY THE IMPERIAL HOUSEHOLD.

[illegible]

(御物)

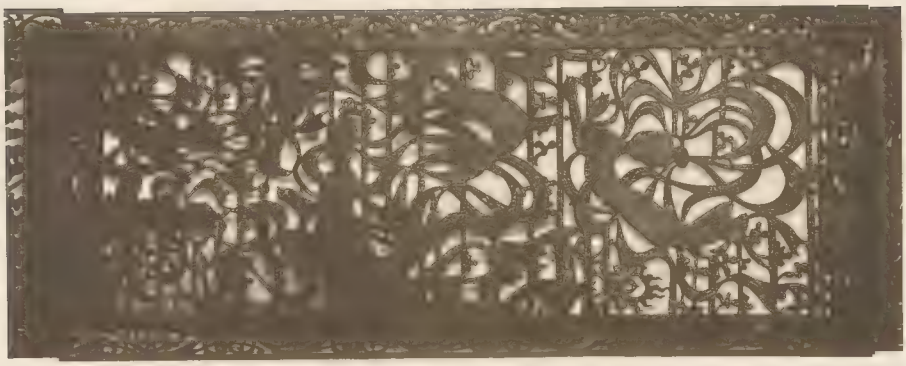
〈寺一尼一鐘鐘　天平文一唐金製　分三寸九厘〉

金銅鐘

〈鐘の表面に浮彫の文様あり、その上部に二条の鐘帯を巡らし、その間に蓮弁を配する。下部は無文。〉

〈[illegible]〉

[illegible]



觀世音菩薩木像　作者不詳

（身長六尺五寸）

大和國法相宗大本山法隆寺藏

法隆寺の夢殿は八角寶珠形の堂宇にして、上光院又は上宮王院と稱し、聖德太子（西曆五七三年—六二二年）が三昧定を修し給ひし處なりと云ふを以て殊に有名なるが茲に出せる木像は從來斯堂の祕佛本尊として安置せられたるものなり、其體形平扁にして、天衣の端左右に開き、宛然蜻狀を成せるが如きは夫の第六冊に掲載せる帝室御物觀世音金銅像と相似たり、唯、其異る所は兩手に持する如意寶珠を蓮臺の上に安んずると然らざるとに在るのみ、又身長の比較的に高くして整直なるは、同寺金堂の觀世音（第六冊掲載）に類し、其面相の端嚴崇高なるは、同堂なる止利佛師作の釋迦三尊（第一冊掲載）及び山口大口等作の四天王（第四冊掲載）等の像に似たり、而して其全體の刀法簡古雄健、加ふるに寶冠は金銅透彫にして、唐草模樣頗る精巧を極め、又光背は寶珠形に近く、且つ一面に金箔を押し、彩色を加へたる等、彫法頗る奇拔優秀なるのみならず、其上部の中央に現はせる塔形の如き、普通の作品と其趣を異にせり、或說によれば、此像聖德太子の御作にして太子等身の像なりと云へど、未だ明確なる來由を得ず、然れども以上の特徵によりて其推古時代（西曆第七世紀）の遺物たること、推知するに難からざるなり、由來祕佛と稱せらるゝもの、大抵龕造作殆んど見るに足るもの尠し、獨り此像の如きは天下希有の靈像として尊重す可きものと云ふ可し

WOODEN IMAGE OF AVALOKITEŚVARA.

(6 feet 5⅝ inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, HÔRYÛJI, YAMATO.

(COLLOTYPE.)

Hôryûji is a principal temple of the Hossô sect. One of the buildings is an octagonal edifice whose shape, in elevation, is like that of the sacred Buddhist jewel: it is called Jôkwô-in or Jôgû-ô-in, and is popularly known as the Yume-dono, or "Hall of Dreams." It is said that Prince Shôtoku-Taishi (573–622) used to practice the Samâdhi (meditation) here; for this reason it enjoys especial fame among the devout. The picture here given is that of a wood carving which is installed in the Yume-dono as the esoteric chief object of worship. The shape is rather long and flat, and the ends of the mantle open to both sides, something like the fins of a fish: in these particulars it resembles the image of Avalokiteśvara, which belongs to the Imperial Household (reproduced in Volume VI. of this work). The only important difference is that in this, the saint holds a Cintâ-maṇi on a lotus-flower. In its attenuation and uprightness it is, comparatively, very like the wooden image of the same saint, which is to be seen in the Kondô of Hôryûji (see Volume VI). The grave, lofty look in the face, is like that which is depicted upon the countenance of the bronze image of Buddha Śâkyamuni, by Tori, the famous carver of Buddhistic images (reproduced in Volume I.), which is likewise installed in that Kondô: it is also like Four Regents of Heaven by Yamaguchi-no Ôguchi and others (see Volume IV.) and other similar works. The method of using the knife is simple throughout the entire figure, yet it evinces confidence and boldness. The halo is nearly in the shape of the Cintâ-maṇi and is covered with gold-leaf upon which colours have been overlaid. The style of the carving is exceptionally refined and artistic: not only is this true of the carving, but the shape of the characteristic pagoda, which appears in the upper part of the halo, is both refined and unconventional. Some have expressed the opinion that this carving was done by Prince Shôtoku-Taishi, and it is said that the height of the figure is the same as was his own stature, but we can get no positive information upon this point. Yet it is not difficult to imagine that this is a relic of the time of Empress Suiko (7th century) during whose life Prince Shôtoku was regent. As a rule, the carving of those images and the painting of those pictures which are especially intended for the esoteric, and which are not displayed to the public, are rough and lacking in elegance of treatment: but we may say of this piece of carving that in workmanship it is not only eminently respectable, but displays a degree of talent which is very rare in the art-world.

WOODEN IMAGE OF AVALOKITEŚVARA.

(6 feet 2½ inches in height)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, HŌRYŪJI, YAMATO.

COLLOTYPE.

It is a principal temple of the Hossō sect. One of the buildings is an octagonal edifice whose shape, in elevation, is like that of the second Buddhist Jewel: it is called Jōkwō-kō or Jōgō-ō-in, and is popularly known as the Yume-dono, or "Hall of Dreams." It is said that Prince Shōtoku Taishi (573–621) used to practice the Samādhi (meditation) here; for this reason it enjoys especial fame among the devout. The picture here given is that of a wood carving which is installed in the Yume-dono as the esoteric chief object of worship. The shape is rather long and flat, and the ends of the mantle open to both sides, something like the fins of a fish: in these particulars it resembles the image of Avalokiteśvara, which belongs to the Imperial Household (reproduced in Volume VI. of this work). The only important difference is that in this, the saint holds a Cintā-mani on a lotus-flower. In its attenuation and uprightness it is, comparatively, very like the wooden image of the same saint, which is to be seen in the Kondō of Hōryūji (see Volume VI). The grave, lofty look in the face, is like that which is depicted upon the countenance of the bronze image of Buddha Śākyamuni, Tō-ri, the famous carver of Buddhistic images (reproduced in Volume I.), which is likewise installed in that Kondō: it is also like Four Kegonta of Heaven by Yamaguchi no Ōguchi and others (see Volume IV.) and other similar works. The method of using the mantle is simple throughout the entire figure, yet it evinces confidence and boldness. The halo is nearly in the shape of the Cintā-mani and is covered with gold-leaf upon which colours have been overlaid. The style of the carving is exceptionally refined and artistic: not only is this true of the carving, but the shape of the characteristic pagoda, which appears in the upper part of the halo, is both refined and inconventional. Some have expressed the opinion that this carving was done by Prince Shōtoku-Taishi, and it is said that the height of the figure is the same as was his own stature, but we can get no positive information upon this point. Yet it is not difficult to imagine that this is a relic of the time of Empress Suiko (7th century) during whose life Prince Shōtoku was regent. As a . the carving of those images and the painting of those pictures which are especially intended for the esoteric, and which are not displayed to the public, are rough and lacking in elegance of treatment: but we may say of this piece of carving that in workmanship it is not only eminently *a propos*, but displays a degree of talent which is very rare in the art world.

繪本春作　雛人形

春作 [illegible] 山・[illegible]

[illegible] 月 [illegible] 日 [illegible]

富士見亭主人 [illegible] 全 [illegible] 二 [illegible] 年三月正版発行 [illegible] 全壱冊

日光菩薩塑像　作者不詳

（高五尺八寸）

奈良華嚴宗大本山東大寺藏

日光菩薩は月光菩薩と共に、藥師瑠璃光如來の左右に侍し無數の聖衆に長として如來の化益を輔佐すること尙ほ觀音勢至二菩薩の阿彌陀如來に於けるが如し、茲に揭ぐる塑像は東大寺法華堂の本尊不空羂索觀世音の脇侍として安置せらるゝものにして古來良辨僧正（東大寺の開山にして寶龜四年卽ち西曆七七三年八十五歲にて寂す）の作なりと傳唱せり、其果して然るや否やは明確ならざれども、天平時代（西曆第八世紀）の古物たるに相違なく、且つ其相好の微妙にして姿態の端嚴なる、之を戒壇院の四天王塑像（第一冊揭載）に比して決して劣らざるの名作なり、由來古塑像の今日に傳はるもの極めて稀なれば、此像の如きは眞に國家の重寶として殊に尊重す可きものと云ふ可し、而して此像を安置する所の法華堂は聖武天皇大伽藍御建立の新廟の爲め良辨僧正に勅して天平五年（西曆七三三年）に創建せしめ給ひしものにして尙ほ堂內に乾漆製及び塑造の諸佛像數多あり、いづれも天平時代の名作にあらざるはなし、故に冊を重ねて漸次此等の靈像を揭出し、以て覽者の渴望を醫す可し

CLAY IMAGE OF BODHI-SATTVA SÛRYA-PRABHÂ.

(6 feet 10 inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, TÔDAIJI, NARA.

(COLLOTYPE.)

Sûrya-prabhâ and Candra-prabhâ are assistants of the Buddha Bheṣajya-guru in his religious work. This image is now installed by the side of the Avalokiteśvara, Amogha-pâśa, in the Hokkedô of the temple, Tôdaiji. It is said to be by Rôben, the founder of the temple, who died in 773, at the age of eighty-five. Although we are not certain whether this is really so or not, yet we are sure that the image belongs to the Tempyô period (8th century). In its inspiring countenance and in its faultless form, it may well be compared with the Four Regents of Heaven (see Vol. I.). We have not many of these antique clay images left to us, and we shall do well to treasure most jealously such an excellent piece of work as this. The hall, in which the image is deposited, is that which was built by Rôben in 733 by command of Emperor Shômu, and there are several lacquer and other clay images installed therein which we hope to reproduce later on.

須菩提乾漆像　傳問答師作

釋迦十大弟子像十體中の一體

（身長四尺九寸五分）

奈良法相宗大本山興福寺藏

釋尊に十人の大弟子あり、摩訶迦葉、阿難陀、舍利弗、須菩提、富樓那、目犍連、迦旃延、阿那律、優波離、羅睺羅これなり、須菩提は卽ち其一人にして、素性慈悲、物と諍はず、出家するに及び、空を悟て得道す、故に解空第一を以て稱せらる

是等十大弟子の像は、第九冊に揭載せる乾闥婆王等の八部衆像と其作者傳來を同うせり、卽ち作者は佛師問答師にして、元來額安寺大和の寶物なりしこと興福寺由來記、流記伽藍記等に見え、又貞永元年西曆一二三二年繪所大佛師寺主康慶、幸賀、幸實等之を修繕したること舊記に出で、其由來頗る顯著なり、問答師の傳歷に至りては杳として之を知るに由なしと雖も、其技工の巧妙にして能く須菩提其人の風神を躍如たらしめたるところ、夫の八部衆と共に眞に千古の靈像なりと謂ふ可し

LACQUERED IMAGE OF SUBHÛTI.

(An image of one of the ten disciples of Buddha; 4 feet 8 inches in height.)

SAID TO BE BY MONTÔSHI.

OWNED BY THE TEMPLE, KÔFUKUJI, NARA.

(COLLOTYPE.)

Śâkyamuni had ten great disciples. They were:—Mahâ-kâśyapa, Ânanda, Śâriputra, Subhûti, Pûrṇa, Maudgalyâyana, Kâtyâyana, Upâli, and Râhura. Among all of them Subhûti was most famous for his natural piety and for his great charity. When he entered the Buddhist order, he adhered to the doctorine of unreality, upon which he was the greatest authority among the immediate disciples.

The ten images of the disciples have one and the same tradition as to authority as those of the eight classes of beings, e.g. Gandharva (given in Vol. IX.), the author being the Buddhist sculptor, **Montôshi**; and the original owner was the temple, Gakuanji, Yamato, as is recorded in several catalogues of art-objects. This one was repaired by Zôkei, together with some other Buddhist sculptures, in 1232. But as to the life of Montôshi, the carver, we know nothing whatever. The highly polished skill displayed in bringing out the true character of the subject, indicates that the author was an able sculptor.

了可ム脚ちゃりた像遊の古ナに眞に其を
乗猫八の矢ちっとるたゥしちゃ如闘を峰風の人其塁音
剤く雑了しに妙沙の工技其も離ちしたゆ中にる知ゃ立て
しこ音時了ゃ至に麗仙の陣音開ゅたる顔来中其ち
出に筒書ちっとるたゥし鶴像ちス彦賀幸賀主幸鑑主幸陣備
大原鶴幸二三二一浩画幸元水貞矢矢見に幸実剤鑑剤剤し
鮎来中者鶴奥ちっこしゃりた仙賀の和大幸知来元ちし
師容間師備仕絡件ちゃりゃ間ゅ仙来仕其ち像来備常
八の彦王鑑間咬ちゃ他祇冊九鶴像の十鶴大十鶴是
ちちゃ鶴了以ゅ一鶴交路に咬才原ゅ孤ちて原ゅ交化及
にちゃ来出ナ北部ち物鑑横横咬横横師師延鶴延鶴鶴日師横常
剤ゅりたに鶴来鶴鶴咬横横仕師延鶴延鶴鶴日師横常
撮書剤鶴剤剤介師鶴鶴剤来鶴剤鶴ゅちナ像大の八十に体鶴

醍醐寺蔵本大浴相応法

（金剛界曼荼羅中胎十尊之四尊）

南都絵師の筆

中世一、二

鶴一の中期十像之十像大十鶴鶴

LACQUERED IMAGE OF SOBHUTI.

(*In image of one of the ten disciples of Buddha; it is 5 inches in height.*)

SAID TO BE BY MONTOSHI

OWNED BY THE TEMPLE, KÔFUKUJI, NARA.

(COLLOTYPE)

Subhûti had ten great disciples. They were:—Mahâ-kâśyapa, Ananda, Subhuta, Śrîbhûti, Pûrna, Maudgalyâyana, Kâtyâyana, Upali, and Râhula. Among all of them Subhûti was most famous for his natural piety and for his great charity. When he entered the Buddhist order, he adhered to the doctrine of austerity, upon which he was the greatest authority among the immediate disciples.

The ten images of the disciples have one and the same tradition as to authority as those of the eight classes of beings, e.g. Gandharva (given in Vol. IX), the author being the Buddhist sculptor, **Montôshi**; and the original owner was the temple, Gakusanji, Yamato, as is recorded in several catalogues of art-objects. This one was painted by Kôkei, together with some other Buddhist sculptures, in 1232. But as to the life of Montôshi, the carver, we know nothing whatever. The highly polished *Kôji* displayed in bringing out the true character of the subject, indicates that the author was an able sculptor.

慈恩大師畫像(絹本着色)　筆者不詳

(縱五尺三寸一分、橫四尺三寸八分)

大和國法相宗大本山藥師寺藏

慈恩大師は法相宗の開祖なり、名を窺基と云ふ、支那長安陝西省西安府の人なり、十七歲にして出家し、玄奘三藏の弟子となり、博く梵語を學び、三藏翻譯の場に參與し、且つ唯識因明の祕奧を傳へて、三歲三千門人の中に於て一秀の入室と稱せられたり、後遂に三藏の遺囑を受けて、終生法相宗の擴張に盡力し、唐高宗の永淳元年(西曆六八二年)五十一歲を以て入寂せり、著述其數頗る多く、百本疏主の號あり、今像は卽ち大師が著述を爲す所の肖像なり、寺傳によれば、藥師寺の戒明和尙、天安寺の慶俊に就て華嚴を學び、寶龜の末、勅を奉じて入唐し、延曆年中逝去す、が新羅の僧慈基法師より授かりし唐畫なりと云ふ、卽ち之を一見するに、頗る唐畫の趣致插法を帶びたれども、之を精察するに、またおのづから日本畫的趣味の掬す可きものなしとせず、且つ像上色紙の讚は唐太宗の御製にして小野道風の筆蹟なりと傳へらるゝも、大師の入寂は太宗登遐の後に在れば、之を太宗の讚とすること恐らくは訛傳ならんか、唯、其筆蹟に至りては道風(康保三年卽ち西曆九六六年七十三歲にて卒す)の書とするの說强ゐて疑ふ可き所なきを見れば、舊畫共に同時代の物にして此像は藤原時代中葉(西曆第十世紀の央)に於ける日本畫家の手に成れるものとするの穩當なるを覺ゆ、其面貌雄偉、眉目秀朗にして容儀堂々たる處、讚詞に「巨哉哲仁、逈然出群、疏造百本、才過萬人、妙闡性相、理契天親、口翻四辯、詞發大雲、昂々藏々、法中之王、面舒滿月、雙眸電光、吞衞麗日、苦海津梁、聊申讚嘆、孰能宣揚」と云へる異常卓出の人格を表現して餘蘊なし、蓋し是れ天下有數の名幅として尊重す可きものなる可し

TZ'U-EN TA-SHIH (JION DAISHI).

(Kakemono, coloured; 5 feet 3½ inches by 4 feet 4¼ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, YAKUSHIJI, YAMATO.

(WOOD-CUT.)

Tz'u-en Ta-shih, whose proper name was Ksuei-chi, was a native of Chang-an (Hsi-an, Shan-hsi) and became a priest when he was seventeen years of age. He studied Sanskrit under the famous Hsüan-chuang, and assisted the latter in his work of translation. In the doctrines of Vidyâ-mâtra (idealism) and Hêtu-vidyâ (logic) he was especially well versed, and is said to have been the most brilliant among the 3,000 pupils of Hsüan-chuang. In accordance with the request of his teacher, he devoted his whole life to the promulgation of the Vidyâ-mâtra doctrine, the name of the sect which he founded being Fa-hsiang (Hossô). He died in the year 682, during the reign of Emperor Kao-tsung, at the age of fifty-one. The works compiled by himself are very numerous, amounting in all to fully one hundred, and he is called by Buddhists "The Commentator of the One Hundred Texts," as his compilations were chiefly commentaries.

The present picture represents Tz'u-en as engaged in his work of compilation. According to a tradition of the temple, Yakushiji, in which this picture is preserved, Kaimyô a priest of that temple, who went to China, circa 780, and died during the period of Yenryaku (782–805), perhaps towards the end of that period, received it as a present from Hui-chi, a Korean priest, and it is said to be a Chinese painting, executed during the T'ang dynasty. But on examining it carefully as to method of drawing, the design, and the style, although it closely resembles the T'ang art yet we can detect some Japanese style in it. The writing over the portrait is said to be by Ono-no Dôfû, the composition itself being by Emperor T'ai-tsung of T'ang. Tz'u-en died after T'ai-tsung, and if we take this portrait to be a work done after the death of the subject, T'ai-tsung's eulogistic composition could not appear on it. From the calligraphic skill displayed, however, we shall not be wrong in assigning the writing to Ono-no Dôfû (died in 966, aged seventy-three). We are thus justified in regarding the picture, too, to be a production of the same period, and then it would belong to the middle of the Fujiwara régime (middle of the 10th century), and, of course, is the production of a Japanese artist of great ability. It depicts clearly the character of the subject, the face and the eyes being exceptionally well executed and worthy of the great personality of the subject. It is one of those rare art-objects often found in our country.

TZU-EN TA-SHIH (JION DAISHI).

(Kakemono, coloured; 5 feet 3½ inches by 4 feet 4¼ inches)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, YAKUSHIJI, YAMATO.

(WOOD-CUT.)

Tz'u-en Ta-shih, whose proper name was Kusei-cki, was a native of Chang-an (Hsi-an, Shan-hsi) and became a priest when he was seventeen years of age. He studied Sanskrit under the famous Hsuan chuang, and assisted the latter in his work of translation. In the doctrines of Vijñá-mátra (idealism) and Hetu-vidyá (logic) he was especially well versed, and is said to have been the most brilliant among the 3,000 pupils of Hsuan-chuang. In accordance with the request of his teacher, he devoted his whole life to the propagation of the Vijñá-mátra doctrine, the name of the sect which he founded being Fa-hsiang (Hossō). He died in the year 683, during the reign of Emperor Kao-tsung, at the age of fifty-one. The works compiled by himself are very numerous, amounting in all to fifty one hundred, and he is called by Buddhists "The Commentator of the One Hundred Texts," as his compilations were chiefly commentaries.

The present picture represents Tz'u-en as engaged in his work of compilation. According to a tradition of the temple, Yakushiji, in which this picture is preserved, Kashiwa a priest of that temple, who went to China, circa 780, and died during the period of Yenryaku (782–805), perhaps towards the end of that period, received it as a present from Hui-chi, a Korean priest, and it is said to be a Chinese painting, executed during the Tang dynasty. But on examining it carefully as to method of drawing, the design, and the [illegible] although it closely resembles the Tang, at yet we can detect some Japanese style in it. The writing over the portrait is said to be by Ono-no Tōfū, the composition itself being by Emperor Tai-tsung of Tang. Tz'u-en died after Tai-tsung, and if we take this portrait to be a work done after the death of the subject, Tai-tsung's eulogistic composition could not appear on it. From the calligraphic skill displayed, however, we shall not be wrong in assigning the writing to Ono-no Tōfū (died in 966, aged seventy-three). We are thus justified in regarding the picture, too, to be a production of the same period, and then it would belong to the middle of the Fujiwara régime (middle of the 10th century), and, of course, is the production of a Japanese artist of great ability. It depicts clearly the character of the subject, the face and the eyes being exceptionally well executed and worthy of the great personality of the subject. It is one of those rare art-objects often found in our country.

慈恩大師像

（絹本着色　縦一尺四寸三分　横五尺三寸五厘）

奈良　薬師寺蔵

作者不詳

慈恩大師は俗名を窺基と称し、唐の京兆の人である。三歳にして出家し、十七歳で玄奘三蔵に師事して、唐土の諸宗に通じ、殊に唯識の教義に精しく、三千人の門弟中、最も優れていたと伝えられる。後、高宗の命により、大慈恩寺に住して、翻訳の事業を助け、また、唯識宗を開いて、その教義を広めた。その著述は、一百五十部、五千余巻に及び、世人は、これを「百本の論師」と称した。六十三歳で、則天武后の為に、その生涯を閉じた。

この画像は、その生涯を描いたものであるが、その来歴は、明らかでない。

普賢菩薩畫像絹本着色）　筆者不詳

（縦三尺五寸七分、横二尺）

東京益田孝君藏

茲に出す普賢菩薩の畫像は天下希觀の名品にして、筆法優美、品韻高雅、能く菩薩の菩薩たる本能功德を其相好に表顯して餘蘊なき所夫の佛畫中の白眉と稱せらるゝ、東京帝室博物館所藏の普賢畫像（第八冊掲載）と正に伯仲の間に在り、其筆者は巨勢金岡（西暦第九世紀、第二冊聖德太子畫像説明參看）なりとの説あれども、果して然るや否や、知る可からず、由來斯る名畫の事跡を確傳せざりしは千載の恨事なりと雖も、其筆者の金岡たると然らざるとに依りて毫も本畫の價値を增減せざる可し、要するに其秀麗なる筆致、清絶なる神韻、富麗なる傳彩及び織巧なる模樣等いづれも藤原時代の特長を示さざるなく、且つ最も能く圓滿の觀を呈せるを見れば、是れ恐らくは藤原氏の威勢漸く內外に張り、文學美術も亦從て圓熟の域に入りたる中期頃（西暦第十一世紀の上半頃）の一名品ならんか、現に角本畫は特り益田氏一家の珍襲たるのみならず、實に國家の重寶と稱す可きものなり

普賢菩薩のことは前冊既に屢〻記述したれば茲には之を複説せず

BODHI-SATTVA SAMANTA-BHADRA.

(Kakemono, coloured; 3 feet 6½ inches by 1 foot 11⅞ inches.)

ARTIST UNKOWN.

OWNED BY Mr. TAKASHI MASUDA, TÔKYÔ.

(COLLOTYPE.)

The picture of Samanta-bhadra here reproduced is an art-object such as we rarely meet with among ancient Buddhist pictures. The character and disposition of the wise Bodhi-sattva are fully brought out on the canvas by fine, dexterous brush-work and highly cultivated taste. It may well be compared with the picture of the same saint belonging to the Imperial Museum of Tôkyô (see Vol. VIII.), which is considered one of the best, if not the very best, of its kind. The picture is attributed to Kanaoka (lived in the 9th century: see Vol. II., picture of Prince Shôtoku), but we can not ascertain whether this opinion is correct or not. Whoever the author may be, his identity would in no way affect the intrinsic value of the picture: and it must, in any case, be referred to the Fujiwara period, for it shows the peculiarities of that period in its design, its technique, its colouring, and in its whole spirit. More than this: it indicates a full development of the pictorial art; a fact which betrays that it belongs to the middle of the Fujiwara era (first half of the 11th century). It is indeed a priceless treasure to our nation, as well as to Mr. Masuda.

Of the Bodhi-sattva Samanta-bhadra, we have spoken very often in the preceding volumes.

普賢菩薩像（本朝繪畫）

（第二編、第九十五圖）

菊本善雄

所藏者　田中忠良氏

普賢菩薩は文殊に並び釋迦如來の脇侍として、佛教繪畫に於ては古くより盛んに描かれたものである。本圖は中國に於ては唐代に賢劫十六尊の一として、また、日本に於ては、平安朝以降、特に鎌倉時代に入りて、盛んに畫かれたものである。本圖は、白象の背に坐し、蓮華を持ち、眼を半開して、慈悲の相を現はしたる美麗な作品である。

BODHI-SATTVA SAMANTA-BHADRA.

(Painted on silk, 27 by 13 inches.)

ARTIST UNKNOWN.

OWNED BY Mr. TAKASHI MASUDA, TÔKYO.

COLLOTYPE

The picture of Samanta-bhadra here reproduced is an excellent specimen of a very rare and ancient Buddhist picture. The character and disposition of the work, it will be seen, are fully brought out on the canvas by fine, dexterous brush-work and highly [illegible] touch. It may well be compared with the picture of the same saint belonging to the Imperial Museum of Tôkyô (see Vol. VIII.), which is considered one of the best, if not the very best, of its kind. The picture is attributed to Kanaoka (lived in the 9th century: see Vol. II., picture of Prince Shôtokû), but we are not ascertain whether this opinion is correct or not. Whoever the author may be, his talent [illegible] in no way affect the intrinsic value of the picture: and it must, in any case, be [illegible] to the Fujiwara period [illegible] the peculiarities of that period in its design, its technique, its colouring, and in its whole spirit. [illegible] it indicates a full development of the pictorial art; a fact which betays that it belongs to the middle [illegible] years era (first half of the 11th century). It is indeed a priceless treasure to [illegible]

[illegible] of the Imperial Museum [illegible] in the process of [illegible]

地獄草紙畫卷(紙本着色)　傳藤原光長筆

二卷中の二段

(各卷全長一丈八尺八寸四分、整紙八寸六分)

東京益田孝君藏

地獄は梵に泥犂耶と云ふ經に據るに南贍部洲の地下五百踰繕那(一踰繕那は四十里三十六里十六里等其說一定せずの處に鐵圍山あり、山の間に八寒八熱等種々の地獄あり、造惡の衆生、其罪業の輕重によりて各、其苦報を受くると云ふ、地獄草紙は卽ち其衆生受苦の慘狀を描き、以て勸善懲惡の一端に供したるものにして、茲に出せるものは其畫卷の兩段なり、甲は沙門にして戒律を持せず、慈悲の心なくして畜生を苦めたるもの、馬頭羅刹に打責せられて哮聲を發し、炎々たる猛火に身を投じて燒爛する哮聲地獄の有樣を寫出し、乙は破戒無慚にして殺生、啖肉の禁を犯したる比丘獄卒に捕へられ、鐵山の麓なる銅の沸泉に投入せられて叫喚痛苦する の狀を描畫したるものなり、此畫卷は古來藤原光長の筆と傳唱し、鑑賞家の珍重措く能はざる名品にして、筆力豪邁、儁秀の氣、躍々 楮表に溢れ、人をして一見覺えず悚然として毛髮を竪立せしむ、手腕卓絕、筆墨靈妙なるにあらずんば、曷んぞ能く是の如くなるを得んや、蓋し光長の畫は前代の精を拔き、粹を萃めて更に新意を參出し、機軸を創始したるものにして、中にも緣起物語及び草紙等、凡そ社界の狀態を寫描曲盡するが如きは、最も其長處としたる所、從つて紙上の人物活動し、賦彩沈着にして浮華ならざる等、當時の畫工其右に出づるものなし、傳へ云ふ、承安三年(西曆一一七三年)の頃、御堂御所の障子に、平野行啓日吉行幸等の圖を描かしめられしことありしが、其供奉大臣以下の面貌は藤原隆信(第四冊源頼朝畫像說明參看)をして寫さしめ、其餘は悉く光長に命じて揮灑せしめられしと、以て光長の當時如何に推重せられしかを知る可し、而も其傳記の明晰を缺けるは深く惜む可きことにして、或は上佐經隆の男なりと云ひ、或は春日隆親の男なりと云ひ、又土佐邦隆の男なりとも云ひ、諸說紛々たれども、皆信憑するに足らざるが如し、按ずるに其父祖詳ならず、姓は藤原、刑部大輔に官し、從四位下に敍せらる、詞書の筆者は夫の有名なる寂蓮法師なり、其筆致遒逸豐潤にして、光長の名畫に更に一段の光彩を添ふるの觀あり、法師は醍醐寺の阿闍梨、後海の子にして俗名を定長と云ひ、幼にして才名あり、叔父俊成に養はれて子と爲る、左中辨中務少輔等に官し、從五位下に敍せらる、後成の子、定家生るゝに迫び出家して僧となり、名を寂蓮と改む、最も和歌を巧にし、又畫を善くす、建仁二年(西曆一二〇二年)七月二十日入寂す

PANORAMIC PICTURES OF NIRAYA.

(Two portions of two rolls: each roll, total length 18 feet 10¼ inches, width 10¼ inches.)

SAID TO BE BY MITSUNAGA FUJIWARA.

OWNED BY Mr. TAKASHI MASUDA, TÔKYÔ.

(COLLOTYPE.)

"Niraya" is a Sanskrit word meaning hell, or the place of imprisonment for lost souls beneath the earth. In the Buddhist sûtras, it is said that there are both hot and cold hells, to the number of eight of each kind: and that they are 500 Yojanas (a Sanskrit measure of distance, variously computed as equal to 40 or 30 or 10 or 16 *li*, i.e. 33⅓ or 10 or 5⅓ English miles) underneath Jambudvîpa, one of the four continents of our universe, of triangular shape, situated south of Mêru, the southern continent. People who have committed sins in the present life are tortured in these hells, their punishment varying according to the degree of heinousness of their sins. The rolls, two portions of which are here reproduced, are the imaginary panorama of the punishments which are inflicted in those hells. The first portion shows how certain priests, who have violated their vows and tormented birds or beasts, are now beaten and driven into the raging fire by demons, while they shriek and writhe in their intolerable pain. The second depicts the scene where priests, who have slain animals and eaten their flesh, against the commandments of Buddha, are seized by the demons and thrown into the brazen water, which boils up in fierce anger. What terrible sights these are!

The painting of these rolls is attributed to Mitsunaga Fujiwara, and they are highly appreciated by connoisseurs, because the brush-work is so vigorous and the technique so uncommonly superior, that one glance at these pictures is sufficient to arouse in the beholder feelings of abject fear at the thought of those terrible hells. Our artist, Mitsunaga, appropriated the best traits in the art-methods of former epochs, and then opened his own school. He was especially clever in treating worldly subjects: his human figures were particularly true to life, and his colour schemes were conceived most admirably. It is said that about 1173, Mitsunaga was commanded by Emperor Takakura to paint, upon the walls of the Miidô palace, pictures illustrating the incidents of his visit to Hiyé temple, in Ômi Province, and of his Empress' visit to Hirano, in Kyôto; while Takanobu (see Vol. IV.) was then commanded only to assist him in painting the portraits of the ministers attending the Emperor and Empress. This incident alone demonstrates the fact that he was appreciated as an eminent artist at that time. It is very much to be regretted, however, that we are not more fully acquainted with the details of Mitsunaga's career; for we know only that he lived in the 12th century and that he received high official appointments.

PANORAMIC PICTURES OF NIRAYA.

(Two palaces of the rulers each red, bold laugh in fact red, ashes with red in the.)

SAID TO BE BY MITSUNAGA FUJIWARA.

OWNED BY M. TAKASHI MASUDA, TÔKYÔ.

(COLLOTYPE.)

[illegible] nit word meaning hell, or the place of imprisonment for lost souls beneath the earth. In the Buddhist [illegible] both hot and cold hells, in the number of eight of each kind; and that they are 500 Yojanas (a [illegible] variously computed as equal to 10 or 20 or 16 fr. 3355 or 10 or 5½ English miles) underneath [illegible] than continents of our universe, of triangular shape, situated south of Mêru, the southern continent. People [illegible] in these hells, their punishment varying according to the degree of [illegible] produced, are the imaginary paintings of the punishments which a [illegible] portion shows how certain priests, who have violated their vows and committed breaks or beasts, are [illegible] the regions, are by demons, while they shriek and writhe in their inconceivable pains. The second depicts the [illegible] Buddhist, are seized by the demons and [illegible] lights these are!

[illegible] Naraka Pictures, and they are highly appreciated by connoisseurs, because [illegible] only selection, that one glance at these pictures is sufficient to arouse in the [illegible] terrible hells. Our artist, Mitsunaga, appropriated the best traits in the art-motions

伐那婆斯尊者畫像（絹本墨畫）　支那宋朝牧溪筆

（竪三尺五寸一分、横一尺七寸二分）

男爵岩崎彌之助君藏

羅漢の圖は古來最も多く畫家の筆に上りたるものにして、其佳作の現存するもの亦尠からず、然かも、其多くは古人の粉本に則り、先進の格法に倣ひ、所謂樣に依りて胡蘆を畫くに過ぎず、特り此畫は然らず、着想奇拔、畫體清新、加ふるに筆者獨得の手腕を發揮して能く羅漢の眞相を表現したるものなれば、筆生動氣韻橫溢するの慨あり、而して畫の左方下部に天山の印章あるを見れば、少くも今より五百年前既に本邦に舶來し、將軍足利義滿の愛藏せしものなるを知る可し、筆者は上部右方の款印が示す如く、支那南宋、淳西曆一一二七年—一二五九年の法常牧溪なり、牧溪の畫は既に屢、掲載せしが、就中大德寺の觀音圖（第一冊所載）を以て、此畫に對觀比較すれば、無限の趣味を感ず可く、且つ此等の名品に對するときは、古人が牧溪の畫を評して、疎略法なく、誠に風雅の玩とするに足らず、と云へるの言を信ずる能はざるに到る可し、蓋し大家の技倆は有法無法無碍自在の妙機を得たるものならん

伐那婆斯尊者は十六羅漢中の第十四位にして、一千四百の阿羅漢と共に可住山中に住在すと稱せらる、此圖は尊者が山中の巖上に坐し、眼を閉ぢて無生法忍に入り、煩惱菩提平等一如の理を證する所なり、其心死灰の如く、其形枯木の如く、一頭の虬蛇來て訴ふるあるも、超然として顧みざるの狀趣、到底凡筆の能く企及する所にあらざるなり

VANAVÂSÎ, AN ARHAT.

(Kakemono, monochrome sketch; 3 feet 6 inches by 1 foot 8½ inches.)

BY MU-CHI (CHINESE).

OWNED BY BARON YANOSUKÉ IWASAKI, TÔKYÔ.

(COLLOTYPE.)

The painting of Arhats was a very favourite occupation of the inspired artists during the age when Japanese Buddhism was most flourishing, and we possess several representatives of this much cultivated art of olden times. But most of these productions imitate an old model of this form of sacred painting, and we rarely find a fresh, original design in representing these saints. The present picture is, however, quite different from any other; an ingenious design being employed to bring out the true nature of an Arhat. The active brush-work and the overflowing discernment, such as are seen in it, can be expected only from a hand of eminent ability. The picture bears, at the bottom of it, a seal with two characters, 天山, "Ten-zan," which was a pseudonym of Shôgun Yoshimitsu Ashikaga. This shows that it once belonged to that Shôgun, and that it is at least 500 years since the picture was imported into Japan. The author is that famous **Mu-chi,** of the Southern Sung dynasty of China (1127–1259), to whom we have often referred. Compare this picture with the Avalokiteśvara belonging to Daitokuji (see Vol. I.) and it will be easy to comprehend how he displayed his power of originality in sacred pictures.

Vanavâsi is the 14th of the Sixteen Arhats. He is here represented as sitting on a rock, engaged in meditation and quite indifferent to a dragon which appears just under his seat. Such design and taste can be found in the work of Mu-chi only, one of the greatest artists in this mode of conception.

雪舟本朝水墨畫傳

岩崎家藏　牧溪筆　「雪舟本朝水墨畫傳」

東京帝國美術學校　藤井善助

VANAVÁSÎ, AN ARHAT.

(Size [illegible], monochrome sketch; 3 feet 6 inches by 1 foot 8½ inches.)

BY MU-CHI (CHINESE).

OWNED BY BARON YANOSUKE IWASAKI, TÔKYÔ.

COLLOTYPE.)

The [illegible] a very favourite [illegible] of the inspired artists during the age when [illegible] most flourishing, and [illegible] representatives of this much cultivated art of [illegible] times. But most of these productions in [illegible] of this form of sacred painting, and are [illegible] a fresh, original touch in representing the [illegible] picture is, however, quite different from [illegible] an ingenious design employed [illegible] nature of an [illegible] active brush- [illegible] the overshadowing discernment, such as [illegible] expected [illegible] the bottom of [illegible] seal with two characters, 天山, "Ten-zan," which [illegible] of Shôgun Yoshi[illegible] Ashi[illegible] shows that it once belonged to that Shôgun, and it [illegible] years since the [illegible] Japan. The author is that famous **Mu-chi**, of the S[illegible] Sung dynasty of China (1127–1259), to whom [illegible] Compare this picture with the Avalokiteśvara, belonging to Daitokuji (see Vol. I.) and it will [illegible] comprehend how he displayed his power of originality [illegible]

[illegible] the truth of the Si[illegible] as sitting on [illegible] rock, engaged in meditation and quite indifferent to a[illegible] which appears just under his seat. Such [illegible] and taste can be found in the work [illegible] only, [illegible] the greatest artists in this mode of [illegible]

玄昉及常騰木像

作者不詳

法相宗六祖像中の二體

（各自長二尺六寸）

奈良法相宗大本山興福寺藏

法相宗の六祖は傳へて信叡常騰行賀玄賓玄昉善珠とす、或は玄昉を除きて喜操を加ふるものあれども喜操とは如何なる人なるか、其傳歷すら詳ならざれば後說蓋し誤れるならん、茲に掲ぐるものは卽ち六祖木像中の二軀にして、合掌せるは玄昉香爐を持するは常騰なり、僧史を按ずるに、玄昉は初め義淵僧正に從ひて唯識を學び、養老元年（西曆七一七年）入唐し、智周法師に就て法相の奧義を窮く、彼上に留ること二十年、習學殆んど逼からざるなく、玄宗帝其才學を聞き、敕して三品に准じ紫袈裟を賜ふ、天平七年（西曆七三五年）歸朝す、其將來せる經論章疏五千餘卷及び佛像等悉く尙書省に獻ず、八年封一百戶、田一百畝及び扶翼侍子八人を賜ふ、九年八月僧正と爲り、內道場に居る、榮寵日に盛にして時人之を惡む、十八年（西曆七四六年）六月筑紫の觀世音寺成るや、落慶供養の導師となりしが、遽かに人の爲めに殺さる、其將來せる經籍は敕して興福寺に藏せしめたり、常騰は京都の人、道業純淑にして博く經論を究め法相の奧義に通じ、聲譽一世に馳す、晉て諸經の注釋を著はし、學者皆之を傳誦す、弘仁六年（西曆八一五年）九月七十六歲にて入寂す

六祖の像はもと興福寺南圓堂に安置せられしが、今は金堂に移安せり、寺傳にては上古の彫刻なりと云へど、其作風刀法は鎌倉初期（西曆第十二世紀の末）の趣致を表現せるのみならず、其玉眼の嵌入法の如きは、當代爾後著しく行はれたる特徵をも示したるものあれば、吾人は之を其時代の製作なりと鑑するに躊躇せざるなり、而して其手法の勁拔なる、高僧の容貌躍々生動し、靈妙の氣人を襲ふの妙あり、蓋し肖像彫刻の好標範として大に尊重す可きものと云ふ可し

WOODEN IMAGES OF GENBÔ AND JÔTÔ.

(Two of a set of six wood carvings, representing the fathers of the Hossô sect; height of each, 2 feet 7 inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, KÔFUKUJI, NARA.

(COLLOTYPE.)

In a certain tradition it is stated that the names of the six fathers of the Hossô sect are, Sinyei, Jôtô, Gyôga, Genpin, Genbô, and Zenju. In another tradition, Genbô is omitted and Kisô is substituted, but since the latter's history is unknown to us and we have no accurate knowledge as to what manner of man he was, probably the second version is incorrect. The reproductions here given show us two of the six carvings: the one whose hands are clasped in the attitude of prayer is Genbô; the one holding an incense burner is Jôtô. In a certain history of priests, we read that Genbô, having first imbibed much ecclesiastical wisdom from a learned teacher, Gien Sôjô, afterwards went to China in the first year of Yôrô (717), during the reign of the T'ang dynastry. Under the tuition of Chih-chou, he mastered the most abstruse doctrines of the Hossô sect, and not only that, but he acquired, during a sojourn of about twenty years in China, a wide knowledge of every branch of learning. Emperor Hsuan-tsung, having heard of Genbô's genius, commanded that he be promoted to the third degree of priestly rank, and the purple scarf was conferred upon him. He returned to Japan bringing with him more than five thousand volumes of sûtras and commentaries upon sûtras, wooden images of Buddha, and many other valuable relics, which he offered to the department of literary archives. The Emperor, Shômu, loved him, and that love increased day by day, so that many people were jealous of him. In 746 a temple, Kwanzeonji, was built in Tsukushi (now Kyûshû). It was the custom in those days, (and the custom obtains at the present time), when a new temple was dedicated, to observe many elaborate ceremonies, and accordingly Genbô went to the temple, Kwanzeonji, at Tsukushi, to be the master of the ceremonies, in honour of the new temple. Here he was suddenly murdered. It is said that the books which he brought from China were preserved in Kôfukuji by Imperial command.

Jôtô was a Kyôto man. He was of a profoundly moral character, and was deeply learned in sûtras. He understood the mysteries of the Hossô sect so thoroughly that his fame spread rapidly throughout the Buddhist world. He wrote a commentaries on several sûtras, which were highly prized by many learned men, widely read, and carefully transmitted to posterity. He died in 815, at the age of seventy-eight.

The six carvings of the fathers were at first privately installed in the Nan-endô, but they were afterwards removed to the Kondô, where they are now preserved. According to the legends of the temple, it is said that these figures were carved in very ancient times, but the style of the carving and the manner of using the knife, show the fashion of the first part of the Kamakura régime (the latter part of the 12th century). Moreover, the use of certain stones for inlaying, was a special form of such decoration which became popular at that time, therefore we do not hesitate to declare that these figures were executed at that period. The carving is done very artistically and boldly, while it is not in the least conventional, and the appearance of these high-minded prelates is so vividly indicated as almost to make it seem that the figures are endowed with life. We feel a lofty inspiration possessing us as we look at them. So the work is entitled to the most respectful consideration, and the carvings furnish excellent models of the human figure.

WOODEN IMAGES OF GENBÔ AND JOTO.

(Two of a set of six wood carvings, representing the fathers of the Hosso sect; height of each, 3 feet 7 inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, KÔFUKUJI, NARA.

(COLLOTYPE.)

In a certain tradition it is stated that the names of the six fathers of the Hosso sect are, Sinjô, Jôki, Gyôjin, Genpin, Gambô, and Zenju. In another tradition, Gambô is omitted and Kôsô is substituted, but since the latter's history is unknown to us and we have no accurate knowledge as to what manner of man he was, probably the second version is the truer. The traditions here given show us two of the six carvings; the one we lands are charged in the attitude of prayer is Genbô; the one holding an incense burner Jôki. In a certain history of priests, we read that Genbô, having first imbibed much ecclesiastical wisdom from a [illegible] Sôjô, afterwards went to China in the 5th year of Yôrô (717), during the reign of the Tang dynasty. Under the tuition of Chih-chiu, he mastered the most abstruse doctrines of the Hosso sect, and not only that, but he acquired, during a sojourn of about twenty years in China, a wide knowledge of every branch of learning. However Hsuan-tsang, having heard of Genbô's genius, commanded that he be promoted to the third degree of priestly rank, and the purple scarf was conferred upon him. He returned to Japan bringing with him more than five thousand volumes of sûtras and commentaries upon sûtras, wooden images of Buddha, and many other valuable relics, which he offered to the department of literary activity. The Emperor Shômu, loved him, and that love increased day by day, so that many people were jealous of him. In 746 a temple, Kwannonji, was built in Tachibana (now Kyôbashi). It was the custom in those days, (and the custom obtains at the present time), when a new temple was dedicated, to observe many elaborate ceremonies, and accordingly Genbô went to the temple, Kwannonji, at Tachibana, to be the master of the ceremonies, in honour of the new temple. Here he was suddenly murdered. It is said that the books which he brought from China were preserved in Kôfukuji by Imperial command.

Jôki was a Kyôto man. He was of a peculiarly moral character, and was highly learned in sûtras. He understood the mysteries of the Hosso sect so thoroughly that his fame spread widely throughout the Buddhist world. He wrote a commentaries on [illegible] which were highly prized by many learned men, widely read, and carefully transmitted to posterity. He died in 815, at the age of seventy-eight.

The six carvings of the fathers were at first placed by installed in the Sanzendô, but they were afterwards removed to the Kondô, where they are now preserved. According to the legends of the temple, it is said that these figures were carved in very ancient times; i.e. the style of the carving and the manner of cutting the nails, show the fashion of the first part of the Kamakura régime (the latter part of the 12th century). Moreover, the use of certain stones for inlaying, was a special form of such decoration which became popular at that time, therefore we do not hesitate to declare that these figures were executed at that period. The carving is done very artistically and boldly, while it is not in the least commonplace, and the appearance of these hundred-jointed puppets is so vividly indicated as almost to make it seem that the figures are endowed with life. We feel a lofty inspiration possessing us as we look at them. So the work is entitled to the most respectful consideration, and the carving furnish excellent models of the human form.

平治物語畫卷(紙本着色) 傳住吉慶恩筆

信西獄門卷中の二段

(全長三丈餘、竪幅一尺四寸)

男爵岩崎彌之助君藏

平治物語畫卷は第五冊にも述べたる如く二條天皇の御宇、平治元年(西暦一一五九年)に於ける兵亂の顚末を描畫せるものにして、茲に出す一卷は信西獄門卷なり、曩に第五冊に掲載せる松平伯爵家の六波羅行幸卷と共に元來同一匣中の物たりしこと疑なく、其筆者はいづれも住吉慶恩にして、詞書は藤原家隆卿(西暦一二三七年、八十歳にて薨ず)の揮灑する所なりと傳へ來れり、然れども前冊にも云へる如く、住吉慶恩なる人の果して世に在りしや否やさへ分明ならず、隨て此等の畫卷も傳說の如く此人の手に成れるものなるや否や知る可からざるも、描法周到精密にして落筆雄勁磊落、加ふるに傳彩溫雅秀麗、よく公卿武士の風采動止を紙上に活躍せしめ、人馬倥偬の狀態を曲盡したること此畫卷の如きは多く其比を見ざる所にして、歷史畫中の白眉たることは識者の齊しく認識する所なり

今二圖の內容を按するに、甲は宏才博覽の聞えありし信西卽ち少納言藤原通憲中納言右衞門督藤原信賴と互に君寵を恃みて隙ありしが、信賴源義朝と謀りて事を擧ぐるに追び出雲前司源光泰をして信西を斬らしめ、檢非違使別當藤原惟方と車を同うして神樂岡なる光泰の家に往き、其首を實檢せんとする所、乙は源判官資經以下の官人、信西の首を受けゝを都市に徇するの狀を圖せるものなり

PANORAMIC HISTORY OF THE HEIJI PERIOD.

(Two portions of a roll, coloured; whole length 30 feet, width, 1 foot 4¾ inches.)

SAID TO BE BY KEION SUMIYOSHI.

OWNED BY BARON YANOSUKÉ IWASAKI.

(COLLOTYPE.)

The sketch of the Heiji period is, as stated in Vol. V., an illustration of certain incidents during the battle of the first year of Heiji (1159). We have selected the two portions of the sketch that concern the episode of the head of Shinsai, which is said to have been exposed to public view through the streets of Kyôto city after the persecution. This roll belongs to the same series with the sketch of the Emperor's visit to Rokuhara (see Vol. V.). Both pictures are attributed to Keion Sumiyoshi, and the legends to Iyetaka Fujiwara (died in 1237). But as for the artist, **Keion Sumiyoshi**, we do not as yet know whether he ever existed or not, although it is right to assign the pictures to the Kamakura period (13th century). In spite of its doubtful authorship, the technique is so strict and minute, the brush work so healthy and active, and the colouring so rich and beautiful, that the characteristics of old court warriors engaged in battle are fully brought out on the canvas. This is one of the best historical sketches ever produced. The first portion depicts Nobuyori's visit to the house of Mitsuyasu, who had killed Shinsai (an enemy of Nobuyori) and wished to show his head: while in the second portion Suketsuné Minamoto and his retinue are represented as receiving the head in order to expose it to the public.

達磨大師畫像(絹本着色)　支那元朝顏輝筆

(竪一尺六寸九分、横一尺三寸三分)

子爵小田英延君藏

此朱衣達磨大師の畫像は、道釋人物を畫きて入神の妙を極めたる顏輝元朝の名家の筆なり、抑、顏輝の畫名一たび翼相(西暦第十五世紀)の君臺觀左右帳記に收められしより、其名頓に本邦に傳播し世人の其遺蹟を珍賞して措かざること趙璧も啻ならざるに至れり而して其珍賞の結果終に魚目を眞珠に混同するもの鮮からざるは深く歎す可きも、亦以て顏輝の名手たりし所以を證するに足れり、茲に出す大師の像は古來朱達磨と稱し、殊に有名なるものにして、神氣完全、筆墨暢快、徒らに丹を吮り、筆を舐る凡庸畫家の企及する所にあらず、世人は此畫によりて惟り顏輝の眞價を寛知するのみならず、犬の描劣見るに足らざる作の僞りて彼れの名を冠せるものと天淵月鼈の差あるを識別するに至る可し

畫上の讚に、面門赫赤鼻孔驀直、萬里西來、九年對壁、要識達磨、到處別有眞消息、幻住明本拜手とあるは杭州天目山中峯明本禪師の揮毫に係る、禪師は顏輝と同じく元朝の人にして、禪門の大善知識なり、幼にして大人の相を具し、十五歲にして出家し、時の頑德高峰和尙に參じて大悟し、遂に其衣鉢を受く、說法縱橫、博無碍なりしかば、王臣の就て道を問ふ者殆んど虛日なし、因て事を謝して江湖に遨遊し、或は船居、或は庵居、殆んど定まる處なく、自ら稱して幻住道人と云ふ、故に僧俗爭ふて相瞻禮し、尊んで江南の古佛と呼ぶに至れり、延祐五年(西暦一三一八年)仁宗聘すれども應せず、乃ち金襴の袈裟を賜ひ、號して佛慈圓照廣慧禪師と云ふ、其他貴紳の敬を修するもの頗る多く、學徒の之に從ふもの亦雲の如し、至治三年(西暦一三二三年)八月十四日寂す、歲六十有一、著はす所の廣錄三十卷は後敕して大藏に入れ、且つ普覺國師の諡號を賜ふ

BODHI-DHARMA IN A RED ROBE.

(Kakemono, coloured; 2 feet 8 inches by 1 foot 3¾ inches.)

BY YEN HUI (CHINESE).

OWNED BY VISCOUNT HISANOBU KOIDÉ, TÔKYÔ.

(COLLOTYPE.)

This picture of the red-robed Bodhi-Dharma, an Indian priest who came to China in 527, is the work of Yen Hui, a famous artist of the Yuan dynasty of China (1280-1367). When the illustrious name of Yen Hui was recorded in Sôami's "Catalogue of Ancient Artists," in the 15th century, all artists in Japan began to appreciate his work, which was generally human figures or sacred pictures. Unfortunately, however, people often confound genuine ones with those that are false, and sometimes this is very misleading. The picture here reproduced is called "The Red-robed Bodhi-Dharma," and in it we have the results of Yen Hui's lofty conception and spiritual handling of his subjects, which were far beyond the achievements of ordinary artists.

The poem written over the picture is by Ming-pén (died in 1323), a priest of T'ien-mu-shan, in Hang-chau, who was a learned contemporary of our artist and who was called "The Old Buddha of Kiang-nan," on account of his virtue and wisdom.

[illegible]

BY YEN HSI CHINSEN

OWNED BY VISCOUNT HISANORI KOIKE, TOKYO.

CO. LOT VIII

This picture of the red-bed Yoshi Dharma,

[illegible] Yen Hsi, a lineal [illegible] of Yen Hui, was recorded in Sowan's "[illegible]

[illegible] to appear

however, people who

[illegible] The picture has [illegible]

[illegible] a [illegible] painted handling of his subject, which

[illegible] Yen Hsi [illegible] Mi Ypen (died in 1290), [illegible] Tien-mu-shan, in

[illegible] an artist who was [illegible] Old Buddha of

宋帝王及都市王畫像(絹本着色)　支那陸信忠筆

十王畫像十幅中の二幅

(各壓三尺五分、横一尺五寸)

京都紫野臨濟宗大本山大德寺藏

十王は佛教に說く所の冥官にして、其名を秦廣王、五官王、閻魔王、變成王、太山王、平等王、都市王、五道轉王と云ふ、茲に出す二圖、一は十王中第三位の宋帝王にして、他は第九位の都市王なり、前者は其本地文殊菩薩にして、後者は勢至菩薩なりと云ふ。大德寺の十王圖は古來陸信忠の筆として、其名最も高し、而して本邦陸信忠の遺墨と稱するもの甚だ匱しからずと雖も、此畫は夫の相國寺の十六羅漢(第五冊掲載及び讃岐法然寺の十王圖)と共に毫楮の妙を極めたるものなり、陸信忠のことは、第五冊に於て述べたる如く、相阿彌西曆第十五世紀の君臺觀左右帳記に、「陸信忠十王佛像羅漢」と記し、又其落款に「慶元府車橋石板巷陸信忠筆」と記せるものあるのみにて、支那の畫史にも何等の徵證を得ず、殆んど其年代傳歷を知るに由なし、然れども其畫は所謂佛畫師風の趣致を存し、氣韻の高からざるが如き觀なきにあらざるも、其運筆の巧緻設色の艶麗、紋樣の精美なる、大に味ふ可き所あるのみならず、其布置極めて整齊謹密にして、添景たる山水樹石等に至るまで苟も筆を下さず、經營慘憺の迹見る可きもの甚だ多し、故に宅摩の末派及び明兆等の如き、宋元の佛畫派に基きて、更に一機軸を出だしたる輩は、陸信忠の畫を以て當時唯一の模範となし、續々其法を擬したるものならん、斯の如くにして、彼れが本邦繪畫史上に及ぼしたる影響の尋常ならざるを知る可きなり、嗚呼信忠、這般、超凡の技倆を抱きつゝ、其傳を本國の畫乘に絕ち、僅かに作を異邦に貽すに過ぎざるは、異とす可し、吾人は今再び彼れの畫を本書に掲載するに當り、其我が繪畫史に貢獻することの大なるに拘はらず、未だ其傳記を詳かにする能はざるを深く憾みずんばあらず

SUNG-TI AND TU-SHIH.

(Two of a set of ten kakemono, coloured; each, 3 feet 3⅛ inch by 1 foot 5⅞ inches.)

BY LU HSIN-CHUNG (CHINESE).

OWNED BY THE TEMPLE, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

The pictures here reproduced are two of the ten regents of purgatory, who are, perhaps, of Chinese origin, although some of the ten can be traced to Indian names. The ten are: Tsing-kwang, Ch'u-chiang, Sung-ti, Wu-kuan, Yen-mo (Yama), Pien-ching, Tai-shan, Tu-shih, Wu-tao, and Lun-chuan. In the present pictures the third and the eight are represented; they are believed to be the incarnations of Mañjuśri and Mahâ-sthâma-prâpta respectively.

There are severel pictures in Japan which are attributed to Lu Hsin-chung, but these are regarded as his best, and may be compared with the Sixteen Arhats, owned by the temple, Shôkokuji (see Vol. V.) and with the Ten Regents of the Hells, of the temple, Hônenji (in Sanuki province). The date of the artist, however, is not known, although he is mentioned in the catalogue of artists compiled by Sô-ami (15th century) as a Chinese artist, skilled in painting sacred subjects, especially the Ten Regents of the Hells, Arhats, and Buddhas. In the present pictures we observe something like the work of a Chinese professional decorative painter, having no great genius; but at the same time the skill in brush-work, the beautiful colouring, and the fine design, display much that is admirable. Myôchô and the artists of the Takuma school, who have created new styles of Buddhistic art, taking their models from the Sung and the Yuan artists of China, must have studied these works of Lu Hsin-chung, whose influence over our artists is by no means to be ignored. We only regret that we cannot ascertain more of his biography from either Chinese or Japanese sources.

[illegible]

[illegible]

[illegible]

12

後醍醐天皇御影(絹本着色)　筆者不詳

(縱四尺三寸四分、橫二尺五寸六分)

京都紫野臨濟宗大本山大德寺藏

茲に謹載する後醍醐天皇の御影は大德寺の寶什中、由緒深く、又最も貴重なるものなりと云ふ、今天顏を拜し奉るに歷代宸影圖に載する所のものに酷似し給ひ且つ曩に第六冊に謹載したる清淨光寺所藏の灌頂御影と寸分も差はず、英邁雄偉の御風姿躍躍として縑上に溢るゝものあり、殊に其描法精緻にして筆鋒頗る尖細を極め濃厚なる着色よく配合の妙を盡したる所高雅優美の趣言はんかたなし、蓋し是れ畫工が森嚴の筆に滿腔の精神を籠めて拜寫したるものなる可し、或は此筆者を土佐氏の名匠なる行光延文頃卽ち西曆第十四世紀中葉の人ならんと拜鑑するものあり、果して然るや否や知るを得ざれども、其土佐氏の筆に成れるものなることは毫も疑なし

此宸影に陪從せるは尹大納言師賢卿なりとするものと、萬里小路宣房卿なりとするものとの二說あり、按するに師賢卿は內大臣師信の子にして、後醍醐天皇が北條高時を誅せんと圖り給ふに當り、主として之に與り謀畫策至らざるなかりしも、後笠置陷るに及び、高時の爲めに拘はれ、元弘二年西曆一三三二年、三十二歲の時憂憤遂に病を成し、下總國千葉に於て薨じたり、又宣房卿は從三位資通の子にして、博く典故に通じ、後醍醐天皇の寵遇を蒙りしが、建武三年西曆一三三六年、七十九歲の時出家せり、茲に出す畫像が白髮銀鬚の老體なるより察すれば、恐らく宣房卿なりとする方妥當なる可し

EMPEROR GO-DAIGO.

(Kakemono, coloured; 4 feet 3⅞ inches by 2 feet 6⅝ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

The portrait of Emperor Go-Daigo here reproduced is regarded as the most precious of all the treasures belonging to the temple, Daitokuji. The Imperial countenance here represented is much like that of the same august personage in the "Collection of Portraits of the Emperors" (Rekidai Shinyei-zu), and it differs in no way from the portrait of the same Emperor at his anointing, belonging to the temple, Shôjôkwôji (see Vol. VI.). We are, therefore, justified in accepting this one as being an authentic picture of the Emperor, Go-Daigo, but we regret that we are unable to ascertain who the author was. Some attribute it to Yukimitsu Tosa (lived in the middle of the 14th century); and, although we cannot say positively that this opinion is correct, we are perfectly sure that it is by one of the prominent Tosa artists. The method is very strict in its attention to details; the use of the brush is sharp and distinct; the nice perception and the thick colouring tend to bring out clearly the lofty character of His Majesty, whose virtue and valour are praised by all historians. The Minister in attendance is considered by some to be Morokata; by others, Nobufusa Madenokôji. The former was one of the Imperial councillors at the time when the Emperor determined upon the extermination of the Hôjô family, which was gradually gaining sole control of the government, but having been arrested by Takatoki Hôjô, he died of anger in 1332, at the age of thirty-two. Nobufusa was also a faithful minister to the Emperor, and assisted him in every matter. He became a priest in 1336, when he was seventy-nine years old. As the portrait here given represents the subject with white hair and moustache, we are compelled to take him to be Nobufusa, and not Morokata who died when he was thirty-two years of age.

天狗草紙畫卷（紙本淡彩）　傳土佐永春筆

全一卷中の二段

（全長二丈五尺五寸、整幅一尺六寸）

子爵青山幸宜君藏

古來天狗草紙と稱するものにして東京帝室博物館及び秋元久松兩家に傳はるものは、東大、興福、延暦、三井、醍醐、高野等諸山の長老各宗の行者が慢心を生じ、我意を恣にせしにより、之を諷刺するの意より、故さらに天狗の形容に擬して描き成したるものなるが、此卷は其種の畫卷と筆者題目を異にし、日本を小國なりと慢りて渡來せし震旦の僧是害房なるものゝ事を諷刺的に畫けるものにして、一に是害房繪詞とも稱す、其筆致頗る活動し、傳彩また優雅にして、決して凡庸畫師の作にあらざるを知る可し、抑此畫卷の筆者を永春なりと鑑定したるは板屋慶舟廣當住吉の一派なる板屋の祖にして、一たびは住吉氏を冒せし名匠なるが嘗て青山家に仕へたることあり、永春の畫にして欵を存するもの、夫の有名なる清涼寺所藏融通念佛緣起畫卷中に在るを以て、廣當彼此對照比較し、其筆致類似の點あるを以て、卽ち斯く鑑定を下したるものならんか、永春は越前守土佐光顯の男（又は右近將監行廣の男なりとの說あり）にして、法眼位に至り、大夫法眼と稱す、應永頃（西暦十四、五世紀の交）の人なり。

詞書の筆者は畫卷の匣蓋に記する所によれば、二條爲重卿の手に成り、其末段不足の分は冷泉左中將藤原爲清卿が寬文五年（西暦一六六五年）に書繼ぎたるものなりと云ふ、爲重卿は左中將正四位下爲冬朝臣の一男にして、從二位權中納言に至る和歌を善くし、新後拾遺集を撰す、また書畫に名あり、至德二年（西暦一三八五年）二月薨去せり

A CARICATURE SKETCH OF TENGU.

(Two portions of a roll, slightly-coloured; whole length, 25 feet; width, 1 foot 6 inches.)

SAID TO BE BY NAGAHARU TOSA.

OWNED BY VISCOUNT YUKIYOSHI AOYAMA.

(COLLOTYPE.)

Rolls called "Tengu Zôshi," such as are owned by the Imperial Museum of Tôkô, Count Hisamatsu, and Viscount Akimoto, are meant to allude, through the medium of a caricature sketch, to the wilful acts of the elder priests of the temples, Tôdaiji, Kôfukuji, Yenryakuji, Mi-i-dera, Daigoji, Kôya, and others. The sketch here reproduced, although it is also called "Tengu Zôshi," is somewhat different in subject and in authorship from those just mentioned. Our picture concerns only one particular priest, named Zegaibô, who came to Japan from China. What the artist means by all the sections we cannot tell exactly, but the active handling of the brush and the fine colouring are certainly beyond the achievements of an ordinary hand. According to Hiromasa, the founder of an offshoot of the Sumiyoshi school, this picture is by **Nagaharu Tosa,** some of whose authentic work may be seen in the historical sketch of the Yûzûnenbutsu sect owned by the temple, Shôryôji, Kyôto. Nagaharu was an artist who flourished during the end of the 14th and the beginning of the 15th centuries, and who was promoted to the order of Hôgen. The legends, which are intended to explain the meaning of the pictures, are said to have been written by Tameshigé Nijô, an Imperial councillor (died in 1385), for so it is indicated on the cover of the case which contains the work. The last portion of the legends, however, was written by Tamekiyo Fujiwara, and added to the other in 1665.

当社発行の書籍　（株式会社三省堂書店出版部）

第二の中巻・本

本巻　第一千九百九十一号

石山寺緣起畫卷（紙本着色）　粟田口隆光筆

七卷中第五卷の二段

（各卷全長五丈五尺七寸餘、壓幅一尺一寸一分）

近江國眞言宗石山寺藏

石山寺緣起のこと及び其筆者の首の三卷は高階隆兼第四卷は土佐光信第五卷は粟田口隆光第六七の兩卷は谷文晁なることは第二冊及び第三冊に於て述べたるが茲に出す二圖は卽ち粟田口隆光の筆に係り第五卷中の兩段を寫せるものなり甲圖は昔し文治の頃（西曆第十二世紀の末）參議眞夏卿の後胤に正五位下式部少輔藤原國能（本名國親）なる人あり前筑前守知房の女を娶りしが貧にして且つ子なきを以て遂に之を離別せしかば其女悲歎に勝へず石山寺に參籠し觀音大士に祈請しけるに夢中大士出現し是れ汝が子なりとて如意寶珠を授け給ひしにぞ女大に喜び之を携へて家に歸る所なり乙圖は大士の利生により國能再び女と同棲し家富み男子生れ其子後に從四位上式部少輔兼文章博士大內記藤原業實（本名貴能）朝臣と稱せられ、ますます繁榮するに至ることを描畫したるものなり

粟田口隆光は從五位下土佐光顯の二男（或は云ふ三男）にして春日繪所なりしと云ふ洛東粟田口に住し法眼に敍せらる故に世に粟田口民部法眼と稱す最も人物及び佛天等の畫に精しく、嘗て叡山の元三大師（慈恵僧正）の影像を畫き、又此石山寺緣起の外、春日行幸等と共に清涼寺の融通念佛緣起畫卷（第一冊參看）をも揮灑せり其生卒の年月詳ならざれども、應永頃（西曆第十四五世紀の交）世に榮えし人なることは明かなり

PANORAMIC HISTORY OF ISHIYAMA TEMPLE.

(Two portions of the fifth of seven rolls, coloured; the whole length 55 feet 8¼ inches, width 1 foot 1 inch.)

BY TAKAMITSU AWATAGUCHI.

OWNED BY THE TEMPLE, ISHIYAMA-DERA, ÔMI.

(COLLOTYPE.)

We have spoken more than once about the panoramic history of Ishiyama-dera, and its history (see Vols. II. and III.). The authors of the seven rolls, as given before, are as follows:—I., II., and III., Takakané Takashina; IV., Mitsunobu Tosa; V, Takamitsu Awataguchi; and VI. and VII., Bunchô Tani. Of them we reproduce here two portions of the fifth roll, painted by Takamitsu Awataguchi. The first portion relates to an incident which is said to have happened in the life of Kuniyoshi Fujiwara, who lived in the latter part of the 12th century. He divorced his wife on the ground that she bore him no son. After the separation the wife went to worship Avalokiteśvara, of Ishiyama-dera, and prayed for a son. Then she had a vision in which the saint appeared to her and gave her a wishing-gem, which was subsequently actually obtained by her. She is represented in the picture as returning to her former home with the gem. The second portion depicts the consequent happiness of Kuniyoshi, when reunited to his wife and he had begotten a son by her. That son afterwards flourished as a high-rank official in the Imperial Court.

Takamitsu Awataguchi was a son of Mitsuaki Tosa, and was appointed the head of the Kasuga Bureau of Arts. He lived at Awataguchi, in the eastern part of Kyôto, and was renowned for painting human figures and sacred pictures of Buddha and Devas. His date is not yet ascertained definitely, but it is certain that he flourished during the period of Ôyei, (the lattter part of the 14th and the first of the 15th centuries).

もなき間はずこの人し夫婦に世変の紋

冊五四十第　注所定水脈ゑ乙ゑ　ゑ　ゑ　

寒山拾得畫像(紙本墨畫)　僧周文筆

(縱三尺三寸、横一尺二寸三分)

伯爵津軽承昭君藏

茲に出せる圖は相國寺の都司たりし周文春首西暦第十五世紀の初の畫く處にして、驅逸澄疎の趣清淡靈異の致筆に能く寒拾兩頭陀の眞面目を表現し來り、紙上活々たる生氣の溢るゝを覺ゆ、抑周文命世の大手腕を有して畫名千載に重く、能く雪舟宗丹、正信等諸俊英の冠冕となりて東山時代(西暦第十五世紀)美術の風格を裁成したるは世人の熟知する所なるが就中此畫の如きは其幾多の人物畫中最も得意の作にして、雪舟、雪村等と雖も未だ遽に企及する能はざる妙趣あり、春屋國師が兩側頭陀骨肉親立談忘我笑開々平生持帚源閑事這裡元來絕點塵の讃辭を題せるもの蓋し故ありと云ふ可し、按ずるに春屋國師は笑嶺宗訢國師の法嗣にして大德寺第百十一世の席を董せり、諱は宗國、默子と號す、京都の人にして俗姓は園部氏、永祿十二年(西暦一五六九年)四十一歳にて大德寺に出世し、正親町天皇特に朝源天眞禪師の號を賜ひ、慶長五年後陽成天皇また特に大寶圓鑑國師の號を賜ふ、慶長十六年(西暦一六一一年)二月九日歿す、年八十三、塔頭三玄院に塔す、斯く周文と國師とは全く隔世の人なれば、此題讃は後に至りて加へたるものなること明かなり、然れども此畫にして此讃あるは錦上更に花を添ふるものにして、俱に鑑賞の好資料なりと云ふ可し

周文の傳及び寒山拾得のことは前冊既に之を記載したれば、茲に之を重複せず

HAN-SHAN AND SHIH-TEH.

(Kakemono, monochrome sketch; 3 feet 3⅜ inches by 1 foot 2⅜ inches.)

BY SHÛBUN

OWNED BY COUNT TSUGUAKIRA TSUGARU.

(COLLOTYPE.)

The picture here reproduced is the work of **Shûbun,** who lived in the early part of the 15th century. The tone of the work is most expressive; the true characters of the two hermits are well brought out on the canvas by the free and easy disposition of the principal figures, and by the paint unaffected conception of the subject. **Shûbun,** as a forerunner of Sesshû, Sôtan Oguri, Yûsei Kanô, and other able artists, won great renown in his time, and established the typical method which governed the spirit of the whole Higashiyama period (15th century). The present picture is one of the masterpieces among his paintings of human figures, and it may, perhaps, excel the productions of even Sesshû or Sesson. The legend above the picture, a poem by Shun-oku, a learned priest who died in 1611, well expresses the *forte* of the artist as is demonstrated in the work itself, but the writing is, of course, a later addition. The life of **Shûbun** and a reference to Han-shan and Shih-teh have been given more than once in former volumes.


李屋文拜贊
這裡元本絕無塵
平生持量渾剛直
立懷忘我笑開顏
兩个頭陀胥自親

山水圖絹本淡彩）　僧雪舟筆

四幅對中の二幅

（各縱二尺三寸三分、橫一尺四寸四分五厘）

侯爵黑田長成君藏

雪舟應永二十七年—永正三年即ち西暦一四二〇年—一五〇六年が畫界に於ける非凡の名匠たりしことは既に之を詳述し、且つ其作品を本書に掲載したること亦一再に止まらず、然も此二幅は前冊に掲げたる黑田家所藏の春夏二景と匹偶す可き秋冬二景にして、兩々相待て始めて完璧の妙を成す可きものなれば今また茲に之を紹介する所以なり、其峯頭近く聳え、高樓遠く現はれ、二三の老樹路を挾み、一條の溪流江に注ぎ、蘆荻蕭條たるの處、一個の舟子徐に綸を垂るゝものは則ち秋景にして、嵯峨たる山嶽を負ひ、溶々たる江面に臨める水閣の中、獨り几に憑りて書を閱するの隱士に對し、白皚々たる林徑行路を急ぐの騎客あるものは閑はずして其冬景なるを知る可し、曩に出せる春夏二圖と共に運筆遒勁、想高邁、氣韻優逸、其に雪舟作中に在りても希有の名品と云ふ可し

LANDSCAPES.

(Two of a set of four kakemono, slightly-coloured; 2 feet 3⅜ inches by 1 foot 5¼ inches.)

BY SESSHÛ.

OWNED BY MARQUIS NAGASHIGÉ KURODA.

(COLLOTYPE.)

Among all the artists of Japan, the richly merited renown which **Sesshû** (1420–1506) achieved and his artistic activity have often been mentioned in this publication: a number of his works, too, have been reproduced in the preceding volumes. The present sketches of landscapes are the complement of the two reproduced in the last volume (spring and summer) and represent autumnal and wintry scenes; the four kakemono rounding out the year. One shows a high peak in the centre and a fishing-boat on the rivulet, a little off the landing-place which is overshadowed by big trees; this is the autumn scene. The other is the winter landscape, with the hills lightly covered with snow and a quiet resort, sheltered by evergreen trees and washed by the waves, towards which a visitor is making his way on horseback. The consummate genius, the brilliant conception, and above all the unequalled mastery of technique displayed in these pictures, are seen but rarely, even in the best productions of our artist.

Among all the artists of Japan, the richly merited renown which **Sesshū** (1420–1506) achieved and his artistic activity have often been mentioned in this publication; a number of his works, too, have been reproduced in the preceding volumes. The present sketches of landscapes are the complement of the two reproduced in the last volume (spring and summer) and represent autumnal and wintry scenes; the four kakemono rounding out the year. One shows a high peak in the centre and a fishing-boat on the rivulet, a little off the landing place which is overshadowed by big trees; this is the autumn scene. The other is the winter landscape, with the hills lightly covered with snow and a quiet resort, sheltered by evergreen trees and washed by the waves, towards the sea. The signature of the artist is followed by the seal **Sesshū**. The cursive style, the brilliant conception, which a visitor is making his way on horseback, the coarse rate genius, the brilliant conception, and above all the unequalled mastery of technique displayed in these pictures, are seen but rarely, even in the best productions of our

LANDSCAPES.

(Two of a set of four kakemono, silk-mounted, 2 feet 1½ inches up × 1 foot 5½ inches.)

BY SESSHŪ.

OWNED BY MARQUIS NAGASHIGE KURODA.

(COLLOTYPE.)

東京美術學校藏

（明治廿四年十月廿二日發行）

第二の中幅一対

雪舟筆山水圖（狩野本）

一一年〇二四一振替口座番号六〇五三番

東京市麻布区三河台町十二番地

東京美術學校藏版

しかるに近ごろ世界の有識者の間に雪舟の名聲高く、彼の筆になる作品に対する需要頗る多く、ために本邦の美術家は、ただ模倣に満足するの外なく、ついに雪舟の真に迫る筆法を忘れんとするの傾向あるは、実に遺憾の事とせざるべからず。今回の出版は、この傾向を救はんとの目的に出でたるものにして、雪舟の筆になる山水の二幅を、春夏秋冬の四季に配し、一幅は中央に高き峰を描き、谷川に小舟を浮べ、樹木の間に茅屋を点じ、他の一幅は、遠く海を望み、近く岸に接して、一人の漁夫、小舟を操りて、波浪を凌ぎ、岸辺の一大樹、枝を海に垂るるの景、実に雪舟の筆法、その妙を極めたるものにして、雪舟の真筆、その一部を見るに足るべし。

明治廿四年十月廿二日發行

第二の中幅一対

山水圖雙幅紙本墨畫　相阿彌筆

（各縱二尺六寸二分、横一尺四寸二分）

伯爵阿部正桓君藏

周文（西暦第十五世紀の初頃世の才と異常の器を抱いて世に現はれ、東山時代（西暦第十五世紀）の央美術の先鋒となりしより、雪舟宗舟祐勢等の名手彬々として輩出し、各妙を競ひ巧を鬪はし、恰も衆星の一時に燦爛たる光輝を放つが如き觀ありしが、能藝相の三阿彌父子また此間に驅逐して互に其精華を發揮し、丹青場裡を聲動せり、萬壽寺の桂諸師師背て其相が畫く所の瀟湘八景圖に題して曰く、能之子藝藝之子相精妙皆傳于世、三世家業皆繼爲罕矣と、眞に然り、夫れ能の畫は筆力稍健にして然も平淡の趣高く、藝は能に似て更に氣韻あり、相に至りては父祖の法を撫し、且つ玉澗牧溪其に南宋の大家に規倣して能く一家の妙を發揮す、卽ち拔に出す山水圖雙幅の如き、濃淡の筆墨を弄して清楚瀟洒の趣を寓する處、無限の風趣を掬す可し、個中の妙諦は眞相特得の技倆にして之を父祖に寛むるも、また竟に得べからず、眞相また毎に將軍義政（西暦一四四四年―一四七三年在職）に近侍し、名器珍品を展觀して頗る鑑識に長じ、且つ茶事にも通じたりと云ふ、其編する所の君臺觀左右帳記の如きは鑑賞家及び點茶家等が嘆賞措く能はざるものなり、加ふるに治圃の法に精しく、京都の寺院中往々其造る所の林泉今尙ほ存するを見る、彼れが揮灑せる畫の布置巧妙にして韻致高雅なるもの蓋し素因ありと云ふ可きなり

LANDSCAPES.

(Two kakemono, coloured; each, 2 feet 7½ inches by 1 foot 5 inches.)

BY SÔAMI.

OWNED BY COUNT MASATAKA ABÉ.

(COLLOTYPE.)

After Shûbun's artistic activity in the 15th century, when he came as the forerunner of the pictorial art of the Higashiyama period, Japan was very fortunate in having a great many renowned artist, such as Sesshû, Sôtan Oguri, Yûsei Kanô, et als. Nôami, together with his son, Geiami, and his grandson, **Sôami,** also flourished during this period and made great names for themselves among artists of the first class. A gradual change in their art-style is to be observed in the productions of these three generations. Nôami is, generally speaking, powerful in his brush-work yet simple and unaffected in taste. Geiami much resembles his father, though the former is richer in spirit and disposition. Our artist, the grandson, on the other hand, carefully studied Mu-chi and Yue-kan (artists of the Southern Sung dynasty of China), besides the art-methods of his family, and founded a style of his own which was a variation and modification of that of the son. In the present sketches of landscapes, he displays his power of originality in freely contrasting black and white, the effect being unspeakably profound in taste and tone. Sôami was a great expert in judging old curios, and was also a master of the tea-ceremony, and as such he served Yoshimasa Ashikaga (the Shôgun, 1444–1473) and compiled a record of the service as performed in the palace, which is entitled "Kuntaikwan Sayûchôki," and which is an excellent guide for all connoisseurs even of the present day. He was likewise skilled in laying out gardens, and we have some remains of his ability as a landscape-gardener in certain of the old temple-grounds of Kyôto.

(COLLOTYPE.)

OWNED BY COUNT MASATAKA ADE.

BY SOJUN.

Colours, colourless; each, a feet 7½ inches by 1 foot [illegible]

LANDSCAPES.

雅趣閣出　(雪舟本雅趣)畫山水

雪舟は室町時代の畫僧にして、名を等楊と稱し、備中の人なり。幼時より畫を好みて、夢想の如く、筆を揮へば、人物・山水・花鳥・草木、皆その妙を盡せり。明の憲宗、その畫を聞きて、之を召して、天下の畫工、皆その下に屈せり。後、日本に歸りて、山水を以て、一家を成せり。

本書は、雪舟の畫中、最も優れたる、山水の部を、選びて、原色版にて、精巧を盡せり。

東京　雅趣閣

山水圖紙本淡彩　傳祥啓筆

（竪二尺一寸、横一尺八分）

子爵松井康義君藏

茲に出す山水圖は所謂江天千里尺縑に率るとも稱す可きものにして遠山近峯の互に錯峙するあり、水閣山莊の處々に相對立するあり、飛泉は峭壁より落下して江上に波を跳らし、古松は亭々として大空に青綠の天蓋を作り、山水の勝景脫塵の仙筆寫し來て此一幅に盡きたりと云ふも敢て誇言にあらず、而して其筆致の馬遠夏珪共に支那宋朝の大家の妙處を捉へ、且つ藝阿彌第二冊に其傳を載する風趣を帶びたる所古今稀に見るの名畫なり、然も其筆者を祥啓西曆第十五世紀の名家、第二三六等の各冊參看とするに就ては異論あるを免れず、何となれば上部右方の款印は古來祥啓の印として印譜等に混入せられたるも、其實祥啓の印にあらざればなり、但し此印文に就て解するものも、之を龍杏と讀みて仲安眞康の印と爲すものと、式部と讀むものとの二說あり、眞康は鎌倉建長寺西來庵の僧にして、九華山人又は龍杏と號し、畫を能くす、祥啓之に從ひて畫法を學びしと云へば、兩者の意趣相酷似し、隨つて古來龍杏の印あるものは卽ち祥啓の畫と誤鑑せらるゝに至りし所以ならんか、又之を式部とする說は篆文の上より爾か判斷したるに過ぎずして、其如何なる人なるかは固より分明ならず、斯の如く其筆者の明確ならざるは頗る遺憾なりと雖も、兎に角足利時代に於ける希有の名畫として之を茲に揭載す、學者もし精査研究せば自ら印文の明決するの期あらんも今は姑らく疑を存して其期の至るを俟つ

LANDSCAPE.

(Kakemono, slightly-coloured, 2 feet 1 inch by 1 foot 7½ inch.)

SAID TO BE BY SHÔKEI.

OWNED BY VISCOUNT YASUYOSHI MATSUI.

(COLLOTYPE.)

In the landscape sketch here reproduced, the mountain peaks standing far off, the forest close by, the water falling down the high cliff and forming a deep pool beneath, and the summer pavilion overlooking the stream—all the attractive features of an ideal scene—are brought together on one canvas in perfect harmony. In its brush-work it resembles the productions of Ma Yuan and Hsi Kuei, of the Southern Sung dynasty of China (1127–1259), and in its design, that of Gei-ami (15th century, see Vol. II.). It is a rare picture, of the highest merit. As to the authorship, however, a doubt has been advanced: it is generally attributed to Shôkei (or Keishoki, 15th century; see Vols. II., III., VI.), but the seal in the upper right-hand corner reads, according to some, Ryûkyô (龍杏), but according to others, Shikibu (式部). If the former be correct, the picture has to be assigned to Shinkô, a priest of the temple, Kenchôji, Kamakura, whose pseudonym was Ryûkyô. From his having been the teacher of Shôkei in pictorial art, and from the close resemblance between the work of the two, his is often mistaken for that of Shôkei himself. As to the second opinion, though according to the old style of writing the seal reads Shikibu (式部), nothing more of the person who bore that name is known to us. But whether or not the identity of the artist be definitely established, as the picture is a good representative of the art of the Ashikaga period (15th century), we have reproduced it here in the hope that connoisseurs will study it carefully, so as to be able to give final judgment upon it.

LANDSCAPE.

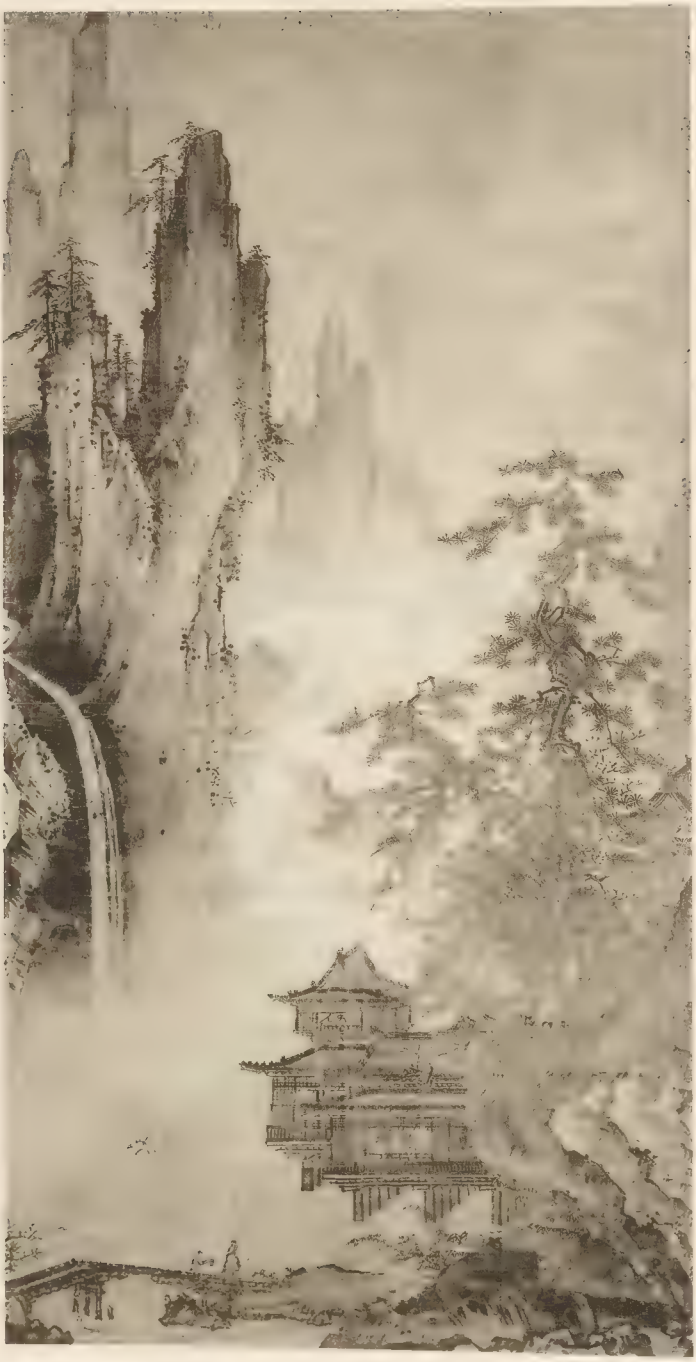
(*Makimono*, slightly coloured; 1 foot 1 inch by 1 foot 2 inches.)

SAID TO BE BY SHÔKEI.

OWNED BY VISCOUNT YASUYOSHI MATSUI.

[illegible] landscape sketch here [illegible] cattle standing far off, the forest close by, the water [illegible] a high cliff and forming a deep pool b[illegible] the summer pavilion overlooking the stream—all [illegible] brought t[illegible] harmony. In its broad-ex[illegible] f Ma Yuan and Hsi Kuei, of the [illegible] of China (1127-1279), and [illegible] (15th century, see Vol. II). It is a rare picture, of the highest merit, [illegible] to the [illegible]p, however, is [illegible] attributes, to Shôkei (or Keishoki, 15th century; [illegible] II, III, VI), [illegible] the seal is the [illegible] right-hand corner rock, according to some, Kyôryo (龍谷), but [illegible] (式部). If the [illegible] correct, the picture has to be assigned to Shûbô, a priest of the temple, Kenchô-ji, [illegible] whose pa[illegible] was Kyôryô. From his living been the [illegible]ter of Shôkei in [illegible] the [illegible] the work of the two, his is often mistake[illegible] for that of Shôkei [illegible] As to the second signature, though [illegible] to the old style of writing the sou. reads Shikibu (式部) [illegible] more of the person who bore that na[illegible] known to [illegible] or not the identity of the [illegible] [illegible] classified as the picture [illegible] characteristic of the art of the Ashikaga period (15th century), [illegible] [illegible]d it here in the hope th[illegible] be able to give final judgment upon it.

春景断橋　（松浦家本断橋水山図）



鳴鶴圖絹本着色　支那明朝文正筆

（各幅四尺九寸四分、横二尺八寸）

京都臨濟宗大本山相國寺藏

玆に出す鳴鶴圖雙幅は、陸信忠筆十六羅漢圖十六幅と共に、相國寺の什寶中最も有名なるものなり。此畫雙鶴の羽毛は、頗る緻密を極めたれども、而も氣宇曠遠にして圖樣快活、其漾々たる波濤と淡々たる雲烟とは能く相照應して、無限の趣趣纖上に溢るゝの觀あり。超凡の手腕を有するものにあらざれば、恐らく是の如きの妙味を發揮すること能はざる可し。而して此二幅の一に、「赤壁横江」の四字を書し、其下に「泉石及び文正之印」と刻せる二顆の印を捺し、他の一幅には、「九皐唳月」の四字を書し、且つ「泉石爲子廉作」と落款し、其下に前と同一の二印を捺せり。泉石とは何人なるか、其傳歷を詳記せるものなく、唯、僅かに元明清書畫人名錄中、明人の部に文正號泉石、翎毛八分書とあるのみ。乃ち其翎毛の畫に長じ、八分の書體に妙を得たるを知るの外、他は者として分明ならず。嗚呼文正この妙技を抱いて而も其一代の歷史明晰を缺げるは誠に憐む可し。抑、此畫幅は南禪、相國等の巨刹に住して碩德の聞え高かりし絕海中津國師が永和三年（西曆一三七七年）明國より歸朝の際將來したるものなりと云ふ。果して然らば文正は元末明初（西曆第十四世紀）の人なること、また以て推測するに難からざるなり。

SINGING CRANES.

(Two kakemono, coloured; 4 feet 11 inches by 2 feet 9 4/10 inches.)

BY WÉN-CHÉNG (CHINESE).

OWNED BY THE TEMPLE, SHÔKOKUJI, KYÔTO.

(WOOD-CUT AND COLLOTYPE.)

The two Kakemono of Singing Cranes, here reproduced, are the most treasured articles among the best possessions of Shôkokuji. The feathers of the birds are depicted very minutely, and they are finished very neatly. The profound taste of the artist and the originality of his designs are indicated by the contrast, most skilfully brought out upon the canvas, achieved in supplying the rapidly moving waves and the misty clouds as details among the accessories to the principal features. Both of the kakemono bear an autograph legend and the seal of the author. the former indicating the subject of the pictures, while the latter shows that he was called **Wén-chéng** or Ch'üan-shih, though who that person was we do not know. In a catalogue of Chinese artists, we find the name as one who lived during the Ming dynasty, and we learn that he was clever in painting birds, as well as being an adept at writing ideographic characters of certain special styles. The rest of his career is entirely unknown to us. We consider this omission of details, a serious hiatus in the history of Chinese arts, when we perceive that his achievements were so great as appear in our kakemono. The pictures were brought home by Zekkai, a learned priest of the temple, Shôkokuji, who went to China and came home in 1377, during the reign of the Ming dynasty. This being a fact, we can refer the artist to a date between the end of Yuan and the beginning of Ming (14th century).

鐵拐仙人畫像(絹本墨畫)　支那明朝吳偉筆

(竪四尺二寸八分、横二尺七分)

京都花園臨濟宗大本山妙心寺藏

吳偉字は士英一の字は魯夫、また次翁と改む江夏の人なり、性質直にして氣岸あり弱冠の時成國諸公に謁す、呼で小仙と爲す、遂に以て其號となせりと云ふ、弘治年間(西暦一四八八年―一五〇五年)仁智殿に供奉して錦衣百月を授けられ、畫狀元の圖章を賜ふ、其畫く所の人物は唐の吳道元第一册に其傳あり)を宗とす、縱筆瀟洒にして、山水の如き、亦自ら宕逸なりと云ふ、正德三年(西暦一五〇八年)五十歲にて卒す

茲に揭ぐる鐵拐の畫像は卽ち小仙の筆なり、毫鋒頗る勁健にして、其傀偉なる狀貌、烱々たる眼光、神采奕々として人に逼り、超凡脫塵の氣縱上に溢る、古來鐵拐の像を畫くもの尠からざれども、よく這般の氣韻を有し、斯種の骨力を具するものに至りては、多く其比を見ざる所なり、宜なる哉彼れの畫名一世に重く、當時帝室の殊遇を蒙れることや

鐵拐のことは第二册に揭げたる知恩寺の同圖に就て說明したれば就て見る可し

TEKKAI, A HERMIT.

(Kakemono, monochrome sketch; 4 feet 3¼ inches by 2 feet ½ inch.)

BY WU WEI (CHINESE).

OWNED BY THE TEMPLE, MYÔSHINJI, KYÔTO.

(COLLOTYPE.)

Wu Wei, a native of Chiang-hsia (in Hupeh), was otherwise called Shih-ying and also Lu-fan, which he afterwards altered to T'zu-wéng. He was simple and straightforward in manner, but of an unyielding temper. When he was young he met a Prince, Ch'éng-kuo by name, who called him "Hsiao-hsen" (Little Hermit), which title he thenceforth used as his pseudonym. He imitated, in painting human figures, the method of Wu Tao-tzu, who was an eminent arist ot the T'ang dynasty: he was likewise skilful in his sketches of landscapes. He died in 1508, at the age of fifty.

The picture before us, of the hermit Tekkai, is by Wu Wei. The use of the brush is very powerful. The characteristic face, with its glittering eyes, makes us feel as if Tekkai actually appeared before us. There have hitherto been a good many pictures of the same hermit produced by different artists of various epochs in China and in Japan, but very few of the artists have been successful in bringing out the full character of that individual. It is no wonder that Wu Wei was esteemed as an eminent artist by his time, and that he was honoured by the then ruling Emperor with an appointment as an attendant in the Jén-chih Palace.

To Tekkai we have already referred in Vol. II. of the present series.

TEKKAI, A HERMIT.

(Kak.mono, monochrome sketch, 4 feet 3½ inches by 2 feet 5½ inch)

BY WU WEI (CHINESE).

OWNED BY THE TEMPLE, MYÔSHINJI, KYÔTO.

(COLLOTYPE.)

Wu Wei, a native of Chiang-hsia (in Hupeh), was otherwise called Shih-yüng and also Lu fan, which he afterwards altered to Tzu wêng. He was simple and straightforward in manner, but of unyielding temper. When he was young he met a Prince, Ch'êng-kuo by name, who called i "Hsiao-hsen" (Little Hermit), which title he thenceforth used as his pseudonym. He initiated painting human figures, the method of Wu Tao-tzu, who was an eminent artist of the T'ang.

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To Tekkai we have already referred in Vol. II. of the present series

文部省認可　第八十二號附錄

東京美術印刷所　「國寶本紙」彩色人物畫帖

山水圖(絹本淡彩)　支那明朝藍田叔筆

(竪六尺二寸三分、横一尺七寸四分)

公爵三條公美君藏

藍瑛字は田叔蓮叟と號し晩年石頭陀と號す支那明朝西暦一三六八年―一六四三年錢塘の人なり山水は宋元諸家を法として自ら一格を成し赤頗る沈石田明朝の大家に類す人物花鳥梅竹俱に古人の精藍を得たり筆致初めは秀潤なりしが晩に蒼勁の域に入り山水畫を以て殊に其名當時に著る故に其法を傳ふる者前後輩出し就中陳嶙玉奐鴻逸顧星洪都等皆雄を一方に稱するに至れり

茲に出す一幅は即ち藍田叔が米南宮名は芾字は元章北宋の大家の法に倣ひて描けるものにして畫格高邁頗る韻致に富み墨氣滋潤無限の風趣あり蓋し朱明上下三百年宗の南北を問はず山水畫を以て其名を藝林に馳する者固より尠からざれども世人が先づ指を田叔に屈するもの蓋し此畫の如き卓越非凡の技倆を有せるに由らざる可からず而して彼れが南畫界に重要なる位地を占めて藝術史上に燦たる異彩を放てるの偶然ならざるを知る可し聞く此畫は故三條實美公が珍重措かざりし遺愛の名品なりと

LANDSCAPE.

(Kakemono, monochrome sketch; 6 feet 3 inches by 1 foot 8¼ inches.)

BY LAN T'IEN-HSU (CHINESE).

OWNED BY PRINCE KIMTOMI SANJÔ.

(COLLOTYPE.)

Lan-Yü, whose pseudonym was T'ien-hsü, was an artist of the Ming dynasty of China (1368–1643). His landscape sketches, in which he generally adopted the style of the artists of Sung and of Yuan, closely resemble the work of Chin Shih-t'ien, a famous artist of Ming. He was equally clever in his portraitures and in depicting birds and flowers, plum-blossoms and bamboos. The productions of his early days are usually rich and brilliant in workmanship, while those of his later years display strength and consummate style. As his speciality was landscape sketches, he had may illustrious followers in his art-methods. The picture here reproduced is the work of Lan T'ien-hsü, who imitates in it the art-method of Mi Nan-kung, a great artist of the Northern Sung. During the reign of Ming, a period of about 300 years, there were many artists whose speciality was the landscape sketch; they belonged either to the northern or to the southern school, but our artist was by far the greatest among them, his taste being rich and profound, his style high and elegant, and the details of his depiction being very dexterously handled and well traced, as are shown in the present picture. This is, no doubt, one of his masterpieces, and is well worthy of the most distinguished artist of the northern school of painting in China. It was highly treasured by the late Prince Sanetomi Sanjô, who was a prominent figure in the great restoration of our country, and for a time the Prime Minister of the present Emperor.

LANDSCAPE.

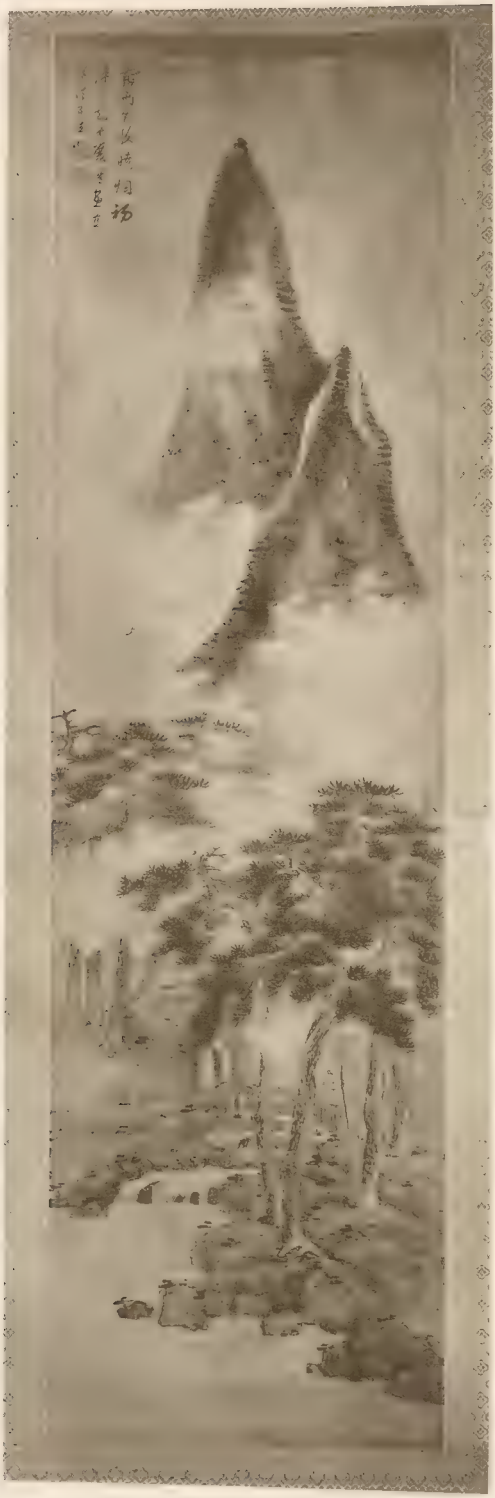
(*Ashi-dori*, *mono-chrome*, *on silk*, 6 feet 5 inches by 1 foot 8½ inches.)

BY LAN-YU (CHINESE).

OWNED BY PRINCE KIMITOMI SANJÔ.

(CO-LOUR TYPE.)

Lan-Yu, whose pen-name was Tien-feng, was an artist of the Ming dynasty of China (1368–1643). His landscape sketch is a fair specimen of the generally adopted style of the artists of Sung and of Yuan, closely resembling the work of Chin Shih-tien, a famous artist of Ming. He was especially clever in his portraiture of the drooping birds and flowers, plum blossoms and bamboos. The production of these works are usually rich and brilliant in orthomatchly, while those of his later years, especially his ink and monochromatic style. As his specialty landscape sketch, he had many followers in his art methods. The picture here reproduced is the work of Lan Tien-feng, who lived in the art-period of Ju Nan-sung, a great artist of the Northern Sung. During the reign of Ming, a period of about 300 years, there were many artists whose particular sphere was the landscape sketch; they belong of either to the northern or to the southern school. Lan-Yu artist was by far the ablest among them, his name being very distinctly known and well known, as are seen in the piece of picture. This is, no doubt, one of his masterpieces, and is a worthy of the most distinguished artist of the northern school of painting in China. It was painted by the late Prince Sanjô, who was a prominent figure in the political world of Japan, and for a time the Prime Minister



竹林閑居圖（絹本淡彩）　筆者不詳

（竪三尺五寸八分、横一尺八寸六分）

京都下村正太郎君藏

茲に掲ぐる畫は其筆者詳ならず、左方の上部に倪圖の二字を存すれども、筆者の氏名なるか將た然らざるかも分明ならず、是れ或は倪圖の上に何等か文字ありしを改裝の際誤て截斷し去り、爲めに筆者の名を遺失するに至りたるにはあらざるか、要するに筆者を明知するを得ざるは甚だ遺憾なれども、其筆致描法頗る氣力あり、且つ補景點綴の巧、結構布置の妙共に備はり、綠竹疎々たるの邊、一個の隱士水閣に坐して思を遠山近水に寄せ、將に癸童の來るを俟つて盛興を琴線に上さんとする處、趣味幽遠、筆力超凡、到底尋常畫家の企及する所にあらず、思ふに是れ支那明代（西曆一三六八年―一六四三年）に於ける名匠の遺蹟にして、本邦畫家の好模範たりしこと疑ふ可からざるなり

A QUIET HOME IN THE BAMBOO GROVE.

(Kakemono, monochrome sketch, 3 feet 6¼ inches by 1 foot 9¾ inches.)

ARTIST UNKNOWN.

OWNED BY Mr. SHÔTARÔ SHIMOMURA, KYÔTO.

(COLLOTYPE.)

It is not known who was the artist who painted the picture here reproduced. Although there are two ideographs 倪圖, I T'u, in the upper left-hand corner, whether or not they are the signature of the painter, is not to be ascertained. According to our judgment, there should have been some more ideographs above the two (倪圖) in order to identify clearly the artist's name, but they must have been carelessly cut away by a paper-hanger when the Kakemono was repaired, and consequently it becomes impossible to determine the exact name of the author. But whoever he may be, the painting is full of spirit; all the objects being harmoniously distributed, and every detail being very skilfully worked up. The attitude of the poet, sitting quietly in a pavilion which stands in a bamboo grove and enjoying the surrounding scenery, is admirably depicted. The consummate style and the strong brush-work are quite beyond the ability of an ordinary artist. The picture is, no doubt, the production of an able artist of the Ming dynasty, China, (1368–1643) and must have served as a model for Japanese artists.

A QUIET HOME IN THE BAMBOO GROVE.

Kakemono, mounted on silk; [illegible] by [illegible] inches.

(COLLOTYPE.)

OWNED BY MR. SHÔTARÔ SHIMOMURA, KYÔTO.

ARTIST UNKNOWN.

[illegible] the [illegible] painted the picture here reproduced. Although [illegible] ideographs 関雨 I T[illegible] per left-hand corner, whether or not they are the

detail being very [illegible] ful y worked up. T[illegible] of the pond, sitting quietly in a pavilion which stands in a bamboo grove and enjoying the surrounding scenery, is admirably depicted. The conservatively [illegible] d the strong bamboo stems beyond the ability of an ordinary artist. The picture is, no doubt, the [illegible] of the shing dynasty, China, (1368 1643)

[illegible]

七賢人圖（紙本淡彩）狩野松榮筆

（縱二尺一寸四分、横四尺三寸五分）

伯爵小笠原長幹君藏

狩野松榮は夫の有名なる古法眼元信文明八年—永祿二年卽ち西暦一四七六年—一五五九年の三男にして永德は其子なり名は直信初め通稱を源七郎と云ひ後に民部少輔と改む兄祐雪早世したるにより其後を承けて家系を嗣ぎ足利將軍家に仕へて近侍となる後剃髮して松榮と號し法眼に敍せらる歿したる年號及び其年齡に就ては異說あれども文祿元年西暦一五九二年十月二十一日七十四歲にて歿したりとの說最も信ず可きが如し古人嘗て松榮の畫を評して能く家法を守れども其技父に及ばず特に秀逸なるものに至ては卽ち大に似たるも少しく粗なるを免れずと云へり然れども今此圖を見るに人物木竹土坡等に於ける筆致の勁健筒鋭なるさすがに古法眼の家系を嗣げる人の作なるを思はしむ

此畫は晉の亂を避けて竹林に匿れし七人の賢士卽ち嵇康阮籍阮咸向秀王戎劉伶山濤を描きしものなる可きも其圖樣普通見る所のものと異り殆んど雅懷の高士たる風貌容姿に乏しく讐者をして奇異の感を催さしむるものなきにあらざるも是れ或は古人が七人放曠荒酔す賢と爲す可からずと云へるの意を酌取して殊更に酔後踉蹌踏舞するの態を寫出したるものならんか

THE SEVEN SAGES OF THE BAMBOO FOREST.

(Kakemono, slightly-coloured; 2 feet 1¼ inches by 4 feet 4 inches.)

BY SHÔYEI KANÔ.

OWNED BY COUNT NAGATAKÉ OGASAWARA, TÔKYÔ.

(COLLOTYPE.)

Shôyei Kanô was the third son of the famous Motonobu (1476–1559), and the father of Yeitoku, who was also a noted artist of the Kanô school. His name was originally Naonobu, but after he entered the priesthood it was changed to Shôyei. He was once an attendant on one of the Ashikaga Shôguns. As to the date of his death and his age at that time, there are several opoinions, but he seems to have died on the 21st of the 10th month, 1592, when he was seventy-four years of age. Old connoisseurs say, in criticising his works, that he was very true to the traditional method of art of his school, but that he was by no means equal in skill to his father. The best of his productions are, they argue, much like the works of his father, yet we observe that the former are generally rougher in their brush-work than the latter. In the present picture we detect the freedom and activity of his brush in handling the details of the composition, and the highly meritorious skill is well worthy of the third in the line of succession in the Kanô art school. This picture depicts the seven sages of China who are said to have retired to a bamboo forest in order to get away from the turmoil and disorder of Chin (5th century). The seven are:—Chi-k'ang, Yüan-chi, Yüan-hsien, Hsiang-hsiü, Wan-shih, Liu-ling, and Shan-t'ao. But the conception of our artist is quite unworthy of sages, since all are represented in a state of intoxication: possibly this is in accordance with an old criticism, that the seven were merely drunkards and not sages

THE SEVEN SAGES OF THE BAMBOO FOREST.

Kakemono, slightly-coloured: 2 feet 1½ inches × 4 feet 4 inches.

BY SHÔYEI KANÔ.

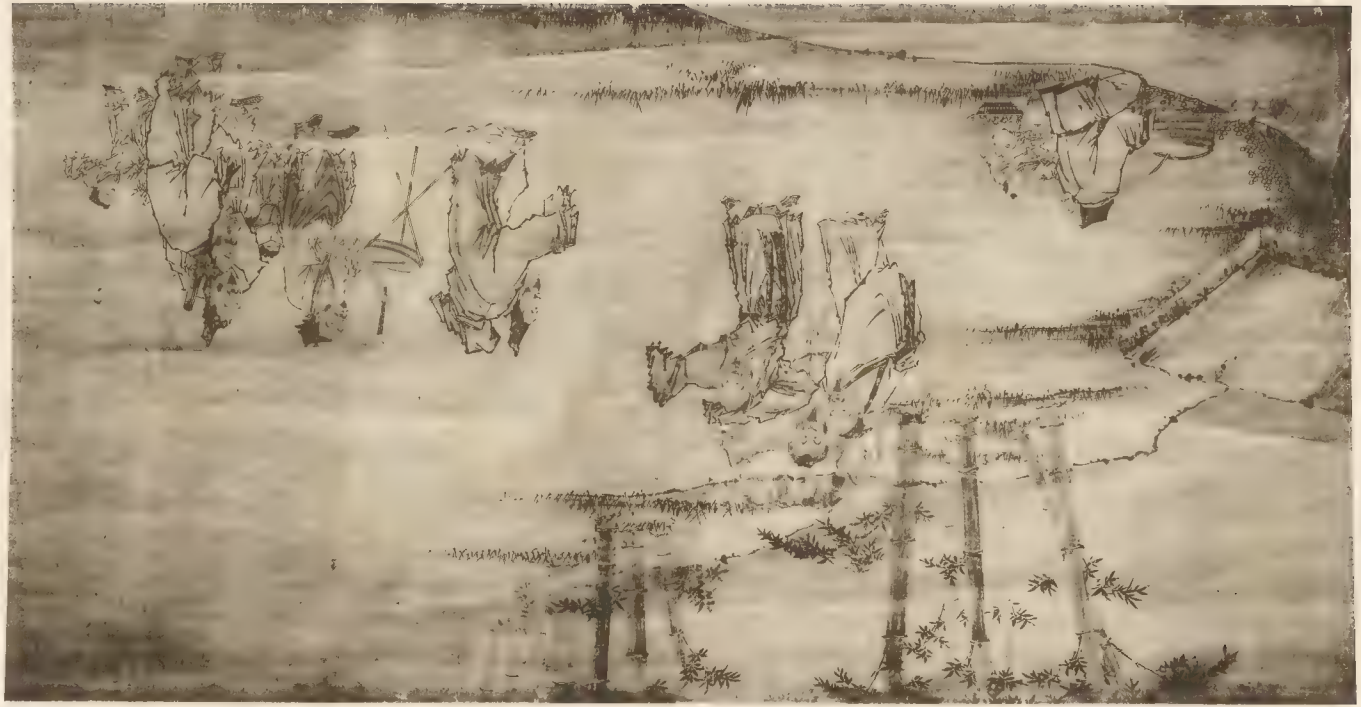
OWNED BY COUNT MAGATAKE OGASAWARA, TÔKYÔ.

COLLOTYPE.)

Shôyei Kanô was the third son of the famous Motonobu (1476–1559), and the father of Yeitoku, who was also a noted artist of the Kanô school. His name was originally Naonobu, but after he entered the priesthood it was changed to Shôyei. He was once an attendant on one of the Ashikaga Shôgunes. As to the date of his death and his age at that time, there are several opinions, but he seems to have died on the 21st of the 10th month, 1592, when he was *seventy-four years of age*. Old connoisseurs say, in criticising his works, that he was very true to the traditional method of art of his school, but that he was by no means equal in skill to his father. The best of his productions are, they argue, much like the works of his father, yet we observe that the former are generally rougher in their brush-work than the latter. In the present picture we detect the freedom and activity of his brush in handling the details of the composition, and the highly meritorious skill in well working of the third in the line of succession in the Kanô art school. This picture depicts the seven sages of China who are said to have retired to a bamboo forest in order to get away from the turmoil and disorder of Chû (4th century). The seven are:—Chi-kang, Yuan-ch'i, Yüan-hsien, Hsiang-hsiu, Wu-shih, Li-ing, and Shan-t'ao. But the conception of our artist is quite unworthy of sages, since all are represented in a state of intoxication; possibly this is in accordance with an old criticism, that the seven were merely drunkards and not sages.

竹林七賢圖　狩野正信筆

金澤侯爵家藏　明治十五年二月廿四日寫



群鹿畫卷(紙本金銀泥描)　俵屋宗達筆

全一卷中の二段

(全長七丈二尺五寸、竪幅一尺一寸二分)

東京片野邑平君藏

茲に出す卷物の畫は俵屋宗達の手に成り、賛は本阿彌光悦の筆に係る、料紙は鳥子の一種なる間合を須ゐ、全篇を通じ金銀泥のみを以て群鹿を描出したる上に、秋に因める古人の名歌を撰集揮灑し、且つ軸には螺鈿を以て楓葉を嵌入したるなど、頗る善美を盡したり、宗達は第一冊にも云へる如く、初め狩野の格法を學び後古土佐の畫風を參酌し、新たに一機軸を出したる大家にして、光悦は繪畫茶事製陶髹漆及び刀劍の鑑定に長じ、殊に其書は近衛三藐院信尹公及び松花堂昭乘と共に寛永西暦一六二四年—一六四三年の三筆と稱せられし人なり、されば此一卷は正に是れ當代の双璧を收めたるものと云ふ可し、卷中無數の群鹿、其擧止動靜一樣ならず、能く其狀態を曲盡し、布置結構また其異に入る、輕妙なる畫筆は奔放自在にして秀潤溫雅の趣に富み、書字と兩々相待て當時上流社會の風尙を流露したるものと云ふ可く、眞に古今の珍とするに足る名卷なり

DEER.

(Two portions of a roll, gold and silver painting; whole length 72 feet, width 1 foot 1¼ inches.)

BY SÔTATSU TAWARAYA.

OWNED BY Mr. SATOHIRA KATANO, TÔKYÔ.

(COLLOTYPE.)

Sôtatsu Tawaraya was the artist who painted this roll on which roaming deer are so cleverly depicted; while the Japanese poems were written by Kôyetsu Hon-ami. As is stated in Vol. II., Sôtatsu first studied the rules of the Kanô art school and then followed the style of the old Tosa school, the combination resulting in the evolution of a new art-method of his own. Kôyetsu, his contemporary, being one of the so-called "Three Pens" of the Kwanyei period (1624–1643), was an adept in painting, in the tea-ceremony, in decorating earthenware and lacquer, and in his knowledge of swords, as well as in calligraphy. The roll thus combines the efforts of the two best hands of the time, and distinctly indicates the tastes of the upper circles of society at the beginning of the Tokugawa era (17th century).

群鹿圖卷（紙本金銀泥描）　俵屋宗達筆

全一卷中の一段

[illegible]

東京[illegible]野[illegible]氏藏

ものと云ふ可く、實に古今の珍とするに足る名品なり

書字と畫と頗る相接して[illegible]の風韻掬すべく[illegible]

微妙なる[illegible]に富み[illegible]

能く其[illegible]其眞に入る。

たるものと云ふ可し。卷中無數の群鹿を寫出して動靜一様

し人なるが、此一卷は[illegible]の一般

寛永（西暦一六二四年—一六四三年）の三筆と稱せられ

殊に其[illegible]信尹公及び松花堂[illegible]其

して其[illegible]刀劍の鑑定に長じ

し[illegible]

は[illegible]

以て[illegible]

に[illegible]

當[illegible]

[illegible]

拔[illegible]

DEER.

Two portions [illegible]

BY SŌTATSU TAWARAYA.

OWNED BY Mr. SATOHIRA KATANO, TOKYŌ.

COLLOTYPE.

Sōtatsu Tawaraya was the artist who painted the roll in which roaming deer are so cleverly depicted; while the Japanese poems were written by Kōyetsu Honnami. As is stated in Vol. II., Sōtatsu first studied the rules of the Kano art school, and then followed the style of the old Tosa school, the combination resulting in the evolution of a new art-method of his own. Kōyetsu, his contemporary, being one of the so-called "Three Pens" of the Kwanyei period (1624–1643), was an adept in painting, in the tea ceremony, in decorating earthenware and lacquer, and in his knowledge of swords as well as in calligraphy. The roll thus combines the efforts of the two best hands of the time, and distinctly indicates the taste of the upper circles of society at the beginning of the Tokugawa era (17th century).

柏鷹蘆鷺屏風一雙(紙本墨畫)　曾我二直庵筆

(各壓五尺一分、横一丈二尺)

京都紫野臨済宗大本山大徳寺藏

曾我二直庵は直庵梅室西暦第十六七世紀の交頃第八冊に其傳あり)の子にして明暦頃西暦第十七世紀の中頃の人なり通稱を左兵衛と云ひ法名を直庵順蠅と云ふ父直庵は草花翎毛に妙を得殊に畫鷹を以て名聲を博したるが二直庵も亦畫法を父に承けて遂に其妙境に達し最も鷹を描くに長じたり即ち茲に出す屏風畫の如きは筆致遒勁墨氣秀爽にして一雙の蒼鷹巖樹の上に勁止し數羽の白鷺蘆荻の間に優遊する所を寫し剛柔相對して兩々よく其眞を發揮せり寔に是れ二直庵作中の上乘と稱して不可なきものならんか二直庵また自ら周文(第三冊に其傳を載す)六世の孫と稱し驅形に周文六世孫と刻せる印を用ゐたることありと云ふ

EAGLES AND SNOWY HERONS.

(A pair of folding-screens, monochrome sketches; each, 4 feet 11¾ inches by 11 feet 1⅛ inches.)

BY NI-CHOKUAN SOGA.

OWNED BY THE TEMPLE, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

Ni-Chokuan Soga, who flourished during the middle of the 17th century, was a son of Chokuan (lived during the last part of the 16th and the beginning of the 17th centuries: see Vol. VIII.) and was commonly called Sahei, his priestly name being Junyô. His father was especially skilful in painting plants and birds, his particular *forte* being sketches of the eagle. Ni-Chokuan studied with his father and he, too, acquired the secret of depicting that bird. He displays in the present pictures all his strong points: the use of the brush being sharp and active with a clear, vivid touch, and his profound taste being evinced in the marked contrast between the birds of prey on one screen and the delicate herons on the other. The pictures are, no doubt, the masterpieces of our artist.

八哥鳥及鷺圖屏風一雙(金碧紙本着色)

狩野時信筆

(各縱二尺九寸,横八尺四寸)

東京三崎龜之助君藏

狩野時信は永真安信の子にして,德川將軍家の畫工たり,父安信に二兄あり,長を守信探幽とし,次を尙信(自適齋)とす,守信は鍛冶橋に家居したるを以て人呼んで鍛冶橋狩野と稱し,尙信は其邸木挽町に在りしを以て世に木挽町狩野と稱せらる,安信は狩野の宗家を繼ぎて中橋に住し,中橋狩野の稱を得たり,時信父に關ぎて,家系を傳へしが,通稱を四郎次郎(或は源四郎)と云ひ,後に右京と改む,寛永十九年(西曆一六四二年)六月十三日武藏に生る,二十一歲の時,父と與に御用を命せられて禁中の障壁に揮毫するの光榮を荷へり,延寶六年(西曆一六七八年)十月六日歿す,年三十七,武州池上の本門寺に葬る,法名は智法院日眞

玆に出す屏風畫は時信の筆にして,其各隻裏面にある春冬二景の山水亦同筆者の揮灑に係る,時信の技倆固より伯父探幽從弟常信に及ばざりしと雖も,而も能く家法を會得し,殊に伯父尙信の風趣を得たるは之を本畫に徵して明かなり,唯,慨むらくは氣力未だ洽からず,筆力猶精到せざる所あり,以て伯父の妙域に達せざりしが如しと雖も,是れ其老圓の境に到らずして夭折したるに由らんのみ,天もし彼れに精すに壽を以てしたらんには,必ずや其造詣の更に大に見る可きものありしならん

BIRDS: PA-KO AND HERONS.

(A pair of folding-screens, coloured; each, 2 feet 6¼ inches by 10 feet ½ inch.)

BY TOKINOBU KANÔ.

OWNED BY Mr. KAMENOSUKÉ MISAKI, TÔKYÔ.

(COLLOTYPE.)

Tokinobu Kanô, a son of Yasunobu, was a court-artist during the Tokugawa Shôgunate. Yasunobu, his father, had two elder brothers; the eldest of the family, the famous Tannyû, founded an off-shoot of the Kanô school, which was called the Kajibashi-Kanô: while the second brother, Naonobu, established the Kobikicho-Kanô. Yasunobu himself succeeded to the main school of Kanô. Our artist, Tokinobu, continued his father's artistic line. At first he was commonly called Shirojiô (or Genshirô), but he afterwards changed his name to Ukyô. He was born in 1642, in the province of Musashi, and when he was twenty-two years old he had the honour, together with his father, of painting the walls and screens of the Imperial Palace. He died in 1678, at the age of thirty-seven

The pictures here reproduced are by Tokinobu. The back of each screen also bears a landscape sketch by the same artist. When we look at these pictures, we come to understand that the artistic achievements of Tokinobu can not be said to equal those of his uncle, Tannyû, or of his cousin, Tsunenobu; yet he comprehended that method of painting which was hereditary in his family: his technical style being much like that of Naonobu, who was also his uncle. It is, however, to be regretted that his brush-work was not brought nearer to a state of perfection because of his early death. Had he been permitted to live longer, he would undoubtedly have developed his artistic ability to a standard much above the level of the general Kanô artists.

BIRDS: PA-KO AND HERONS.

A pair of folding screens, adorned, each, a tree (?) under which lie by to feed (?) fish.

BY TOKINOBU KANÔ.

OWNED BY MR. KAMENOSUKE M SAKI, TÔKYÔ.

(COLLOTYPE.)

Tokinobu Kanô, a son of *Yasunobu*, was a contemporary of the *Tokugawa* Shôgunate. *Yasunobu*, his father, had two older brothers; the eldest of the family, the famous *Tanyû*, founded an offshoot of the Kanô school, which was called the *Kajibashi-Kanô*; while the second brother, *Naonobu*, established the *Kobikichô Kanô*. *Yasunobu* himself succeeded to the main school of Kanô. Our artist, *Tokinobu*, continued his father's artistic line of descent. He was commonly called *Shinjiro* (or *Genshiro*), but he afterwards changed his name to *Ukyô*. He was born in 1642, in the province of *Mikawa*, and when he was twenty-two years old he had the honour, together with his father, of painting the walls and screens of the Imperial Palace. He died in 1708, at the age of thirty-seven.

The pictures here reproduced are by *Tokinobu*. The back of each screen also bears a landscape sketch by the same artist. When we look at these pictures, we come to understand that the artistic achievements of *Tokinobu* can not be said to equal those of his uncle, *Tanyû*, or of his cousin, *Yasunobu*; yet he comprehended that method of painting which was hereditary in his family: his technical style being much like that of *Naonobu*, who was also his uncle. It is, however, to be regretted that his brush-work was not brought nearer to a state of perfection because of his early death. Had he been permitted to live longer, he would undoubtedly have developed his artistic ability to a standard much above the level of the general Kanô artists.

大日本帝國美術會第一回出品
明治八年十月二十日

東京市麻布區三軍町

粟鶉圖屏風一雙（金碧紙本着色）　土佐光起筆

（各縱三尺三寸五分、横一尺一寸六寸八分）

子爵福岡孝弟君藏

光信西暦第十五、六世紀の交、一たび世を辭してより、土佐氏の家業遲々として振はず、其子孫また流離困頓を極め、光元、光信の孫は宿姻彈雨の裡に戰死し、光吉、光元の弟は泉州堺の海濱に落魄し、獨り光則、光吉の子雁に父の箕裘を襲ぎたりと雖も、唯纖細巧美の小技に通じたるのみにて、毫も古土佐の溫雅なる趣を傳へず、從つて光信の深潤なる筆致も亦漸く其跡を絕ち、土佐氏の畫風全然地に委して顧みられざること茲に久し、此時に當りて能く婉麗雅媚の筆を弄して、多年衰頽せる家運を挽回し、世人をして再び土佐氏を稱せしむるに至りたるものは、實に光起の功なり、光起元和三年―元祿四年即ち西暦一六一七年―一六九一年は第三冊にも述べたる如く、光則の子なり、當時狩野派には探幽、養朴等の大家將軍の殊遇を蒙り、一世を風靡して、其氣焰獨り燦なりしかば、渠も亦稍自家の風格を離れて、狩野の風を參酌し、更に進んで宋元諸大家の眞趣を味ひ、以て一家の妙を發揮したり、蓋し流に隨ふて波を揚ぐるは勢の已むを可からざる所ならんか、茲に揭ぐる一雙の屏風畫は卽ちこの光起の傑作なり、其筆致頗る精緻纖巧にして、賦色また清新鮮麗、よく曉秋郊野の狀景を寫し來りて、粟穗已に稔り、草花正に開くの邊群鶉の或は飛ぶもの、或は鳴くもの、或は仰ぐもの、或は伏するもの、一々其動靜意態を曲盡し、無限の情趣紙上に溢るゝを覺ゆ、意ふに宋朝の名家李安忠に倣ひて遂に其眞髓を得たるものなる可く、誰か其手腕の靈妙なるに嘆服せざる者あらんや、光起の鶉圖は嘗て本書第三冊に揭げたるが、彼れは老年の作にして、これは壯時の筆に成れり、覽者もし兩々對比せば、更に一層興趣の深きを感ず可きものあらん

QUAIL AMONG MILLET.

(A pair of folding-screens, coloured; each, 3 feet 4 inches by 11 feet 7¾ inches.)

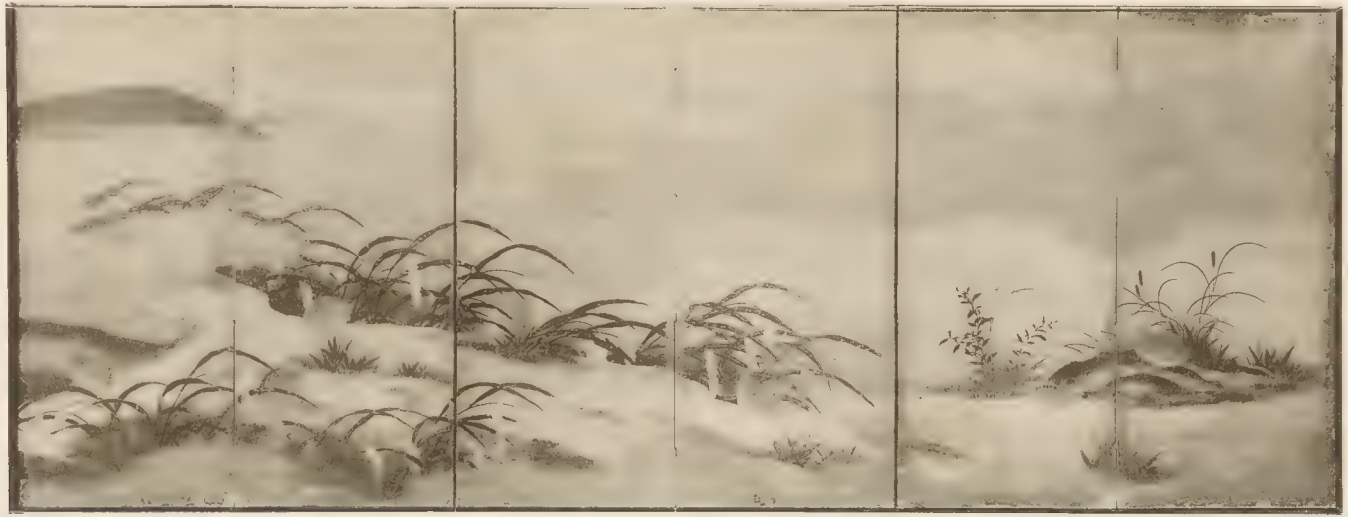
BY MITSUOKI TOSA.

OWNED BY VISCOUNT TAKACHIKA FUKUOKA.

(COLLOTYPE.)

After the death of Mitsunobu (who flourished towards the end of the 15th and the beginning of the 16th centuries) the influence of the Tosa school began to decline, all the scions of that artistic family having fallen into a state of poverty. Mitsumoto, grandson of Mitsunobu, died in battle; while his brother, Mitsuyoshi, lead a miserable life at the seaport of Sakai, near Ôsaka. Mitsunori, son of Mitsuyoshi, alone represented the professional art of his family; yet, while he displayed some mastery of a fine and minute style on a small scale, he had not the ability to hand down to posterity the charming, elegant style of the old Tosa: the profound talent which we find in Mitsunobu's work can nowhere be detected in his. Thus the famous art school of Tosa would have vanished from off the face of the earth altogether, but for Mitsuoki, the author of the picture here reproduced: through his brilliant and beautiful ability, the school began once again to flourish.

Mitsuoki (1617–1691) was, as is stated in Vol. III., a son of Mitsunori, and a grandson of Mitsuyoshi. When Tannyû, Tsunenobu, et als. of the Kanô school, were even welcomed by the Shôgunate and were influencing their contemporaries, Mitsuoki was also energetically studying the secrets of the Kanô style and combining with it some of the influence of the older art-methods of China, e.g. Sung and Yuan, while he continued to cherish his own individuality. This picture of quail feeding in millet patches, is one of our artist's masterpieces. It is delicate in its tracery, minute in the treatment, clear and beautiful in colouring. The attractive scene of the late autumn, with heads of ripe millet and tufts of flowering grasses, is most charmingly depicted; while the action of the numerous birds is most vividly portrayed. Mitsuoki's taste and fertility in designing were, perhaps, due to the influence of Li An-chung, an artist of the Sung dynasty who was famous for his paintings of the bird. The picture of the quail given in Vol. III. is a production of Mitsuoki's old age, while the present ones are the work of his younger days. A comparative study of the two will give ample maternal for thought to specialists.



群鶴群猿圖雙幅絹本淡彩）　狩野常信筆

（各縱四尺九寸三分、横二尺六寸四分）

伯爵津輕承昭君藏

豪健の氣、卓犖の質を以て德川初世の畫界に縱横馳騁し、多年衰頽せる畫道を挽回し、天下の畫工をして自家の筆格に規仍せしめ、一世を風靡したるは狩野探幽慶長七年—延寶二年即ち西曆一六〇二年—一六七四年其人にあらずや、探幽の斯く盛名を成したる所以は、彼れが一代の巨宗たりしに由ること勿論なれども、而も前に與以ありて之を啓導し、後に常信ありて之を紹述したるの功亦與つて力ありと言はざる可からず、顧ふに探幽は資性豪爽創業の才に富みたるも、溫厚着實守成の器たるに於ては、常信蓋し一日の長あり、常信は自適齋尙信の長子にして初め畫法を父に學びしが、僅かに十五歲にして父を喪ひ、爾來敎を伯父探幽に受け、其眞趣を得て畫界の巨擘となり、中務卿法印に官し、邸宅を賜はり、祿二百石を受け、一世の榮譽を荷ひしが、正德三年（西曆一七一三年）正月七十八歲にて歿す、常信畢生孜々として探幽の法格を發揮するに力め、狩野畫院の基礎をして益鞏固ならしめたり、茲に出せる雙幅の畫の如き、其筆致風格殆んど伯父探幽の壘を摩し、且つ群鶴の戚は飛ぶもの翔るもの、群猿の戚は攀るもの戲るゝもの千態萬狀一として同じからず、全幅の經營慘憺觀る者をして感賞に堪へざらしむ、而かも此畫は落欵の示す如く、彼れが七十三歲の老境に於けるの筆なれども、尙ほ能く細密巧緻無限の精力を傾注して毫も衰疲の痕を留めざるを見れば、其よく心練手熟の功を積みて丹青三昧に悟入したるを察知するに難からざるなり

CRANES AND MONKEYS.

(A pair of kakemono, slightly coloured; each, 4 feet 10¾ inches by 2 feet 7½ inches.)

BY TSUNENOBU KANÔ.

OWNED BY COUNT TSUGUAKIRA TSUGARU, TÔKYÔ.

(COLLOTYPE.)

Tannyû Kanô (1602–1674) exhibited his artistic ability in the first part of the Tokugawa era by the healthy tone of his work and by his prominent character. Pictorial art had then been for a long time on the decline, and no one but such a consummate hand as his could have led the way in reforming art-methods. He had, however, an able predecessor, Kôi, and also a worthy successor, Tsunenobu; by these two much was done in establishing the lasting renown of Tannyû and his school. Tannyû possessed great originality of conception, while our artist, **Tsunenobu,** was by nature of a mild and amiable character, yet he had the ability necessary to maintain the hereditary art-style. The latter was a pupil of the former (who was his uncle) and was the eldest son of Naonobu, from whom he learned the traditional method of the family so as to prepare himself in art. A high official title and a residence were given him by the Shôgunate, besides an annual allowance of 200 *koku* of rice. It was through his never-ceasing devotion to those traditional art-methods of his family that a firm foundation was laid to the position of the Kanô school. He died in 1713, aged seventy-eight.

On examining the pictures here reproduced, we are struck by the close resemblance to the style and taste of his uncle, Tannyû. The varied attitudes of cranes and of monkeys are very skilfully depicted, and they show his great ability in conception. The legend on one of the pictures indicates that they were painted when he was seventy-three years of age, but we do not detect a trace of that awkwardness which is often seen in the work of the senile.

CRANES AND MONKEYS.

A pair of silk non-s, slightly coloured; each, 4 feet 10½ inches by 2 feet 2½ inches.

BY TSUSENKORO KANO.

OWNED BY COUNT TSUGUARIRA TSUGARU, TOKYO.

COLLOTYPE.

Tanryu Kano (1602–1674) exhibited his artistic ability in the first part of the Tokugawa era by the healthy tone of his work and by his prominent character. Pictorial art had then been for a long time on the decline, and no one had such a commanding hand as his could have led the way in reforming art-methods. He had, however, an able predecessor, Kōi, and also a worthy successor, Tsunenobu; by these two much was done in establishing the lasting renown of Tanryu and his school. Tanryu possessed great originality of conception, while our *Tsunenobu*, was by nature of a mild and amiable character, yet he had the ability necessary to maintain the hereditary *ushi-ki*. The latter was a pupil of the former (who was his uncle) and was the eldest son of Naonobu, from whom he learned the traditional method of the family so as to prepare himself in art. A high official title and a residence were given him by the Shōgunate, besides an annual allowance of 200 *koku* of rice. It was through his never-ceasing devotion to these traditional attributes of his family that a firm foundation was laid to the position of the Kano school. He died in 1713, aged 80 years.

On examining the pictures here reproduced, we are struck by the close resemblance to the style and taste of his uncle, Tanryu. The vivid attitudes of cranes and of monkeys are very skillfully depicted, and they show his great ability in conception. The legend on one of the pictures indicates that they were painted when he was seventy-three years of age, but we do not detect a trace of that *senkurudoku* which is often seen in the work of the senile

狩野常信筆　鶴亀雌雄圖襖繪（紙張本淵明靈龜雄雌圖）

源信明氏所藏

牡丹孔雀圖(絹本着色)

(竪四尺七寸五分、横二尺七寸九分)

柳澤淇園筆

播磨國龍野原田宗兵衛君藏

徳川時代の中葉西暦第十七、八世紀の交漢學頗る流行し、支那の文物頻々として我國に輸入し來り、彼土の書畫書傳の類及び元明清の古書類また隨て舶來するや彭百川祗南海の徒率先して此等の書畫に規倣し、我畫界に一旗幟を樹てしより、所謂南宋畫なるもの初めて本邦に流行するに至れり而も當時斯派の根柢猶淺く其作品の大に見るに足る可きものなかりしが柳澤淇園、池野大雅等相尋で靈腕を揮ふに及び南宗の基礎漸く定まり、其風を慕ひ其法を摹する者ます〳〵多きを加ふるに至れり

淇園名は里恭字は公美通稱を權大夫と云ふ又竹溪玉桂等の別號あり、大和國郡山城主柳澤氏の族なり、人と爲り豪放曠達にして小節に拘はらず頗る客を好みて其貴賤と才不才とを問はず皆之を延く、故に寄食の徒常に數十百人に上り、家祿多けれども爲めに貧しかりしと云ふ、最も才藝に長じ、文武を兼備し、人の師と爲るに足るの技藝十六種の多きに達す、就中書を作る尤も巧にして平常支那元明の書蹟を探り、之を參究すること多年遂に一家を成せり、其筆致纖勁にして一種の趣を帶び、殊に設色に長じて彩華鮮麗專門の丹青家と雖も容易に企及する能はざるの妙あり、乃ち茲に出す孔雀圖の如き、定に其好標本なり、又其水墨畫に至りては氣味極めて清潤にして雅趣に富む、傳へ云ふ、淇園京に入り、大雅堂の畫を見て曰く、是れ未だ古人の旨に淵達せざるものなりと、因て元明諸名家の摹本を出して之に授く、大雅の技爲めに大に進みたりとぞ、惟り大雅のみならず、後世南宗派を學ぶ者多少淇園の風韻を趁はざるはなし、嗚呼淇園の如きは專門の畫家にはあらざりしも、而も優に畫界の泰斗として推重す可きの名匠なりと云ふ可し、寶暦八年西暦一七五八年九月五日歿す、年五十三

PEACOCK AND PEONY FLOWERS.

(Kakemono, coloured; 4 feet 8⅝ inches by 2 feet 9¼ inches.)

BY KIYEN YANAGISAWA

OWNED BY MR. SÔBEI HARADA, TATSUNO, HARIMA.

(COLLOTYPE.

In the middle of the Tokugawa era the study of Chinese classics was very prevalent. Chinese art and literature were imported in abundance, and supplied ample material for their subjects to such able artists as Hô Hyakusen, Gi Nankai, et als., who were active in their efforts to introduce the newly imported art-methods of China to their fellow-artists. At that time the Southern school of painting of the Ming dynasty had not yet found a new home in Japan; but when Kiyen Yanagisawa and Taiga Ikeno took up the task of popularising that art-style, the whole country united in giving a welcome to the new school

Kiyen was a scion of the Yanagisawa family, Yamato, and was an accomplished student of art and literature. He liked to have his friends about him, and there were always hundreds of them staying with him. He is said to have acquired proficiency in sixteen different arts, great and small; but was best in painting. His sharp and fine treatment and his beautiful colouring are rarely equalled, never excelled, even by a professional artist. The picture of a peacook and peony flowers here reproduced is a good representative specimen of his work. He was an expert also in monochrome sketches. Once Kiyen went to Kyôto and saw the work of Taiga, already mentioned, and said: "He does not attain to the true ideal of the old Chinese artists." Therefore he gave him many models of Chinese art. Taiga was diligent in studying them and eventually made a great name for himself in the Southern style of painting. Kiyen died in 1758, at the age of fifty-three.

湘江驟雨圖(絹本淡彩)　與謝蕪村筆

(竪四尺六寸二分、横二尺一寸六分)

東京團琢磨君藏

此畫の筆者與謝蕪村享保(元年—天明三年即ち西暦一七一六年—一七八三年)は第五冊に於て敍述したる如く俳壇の宗匠として又畫界の名星として創然儕輩を拔き其に一新格を創して遂に此兩道に變化を與へたるの人なり此畫は落款によれば支那南宋西暦一一二七年—一二五九年の大家馬遠の筆意に法りて畫きたるものなりと云へど其描法構思殆んど馬遠の肇に倣はず山姿水態樹石廬荻より人物の顔貌容姿等に至るまで正に是れ自家獨得の筆法なり然れども蕪村が支那宋元明の諸大家に私淑して更に一機杼を出だし以て我畫界に於ける一新天地を開拓したるの偉才なることは此畫幅の中十分之を認むるを得べし其黑風白雨驟然として江上を襲ひ來り老柳驚き舟人困するの狀景寫し來て氣韻清洒落筆生動恰も眞境に在るが如し蕪村既に此傑作あり夫の天明の頃(西暦第十八世紀の末)一派を樹立して京洛の畫壇に大踏渤步したる圓山應擧岸駒等の先驅となりたるも亦蓋し偶然にあらざる可きか

A SHOWER ON THE RIVER HSIANG.

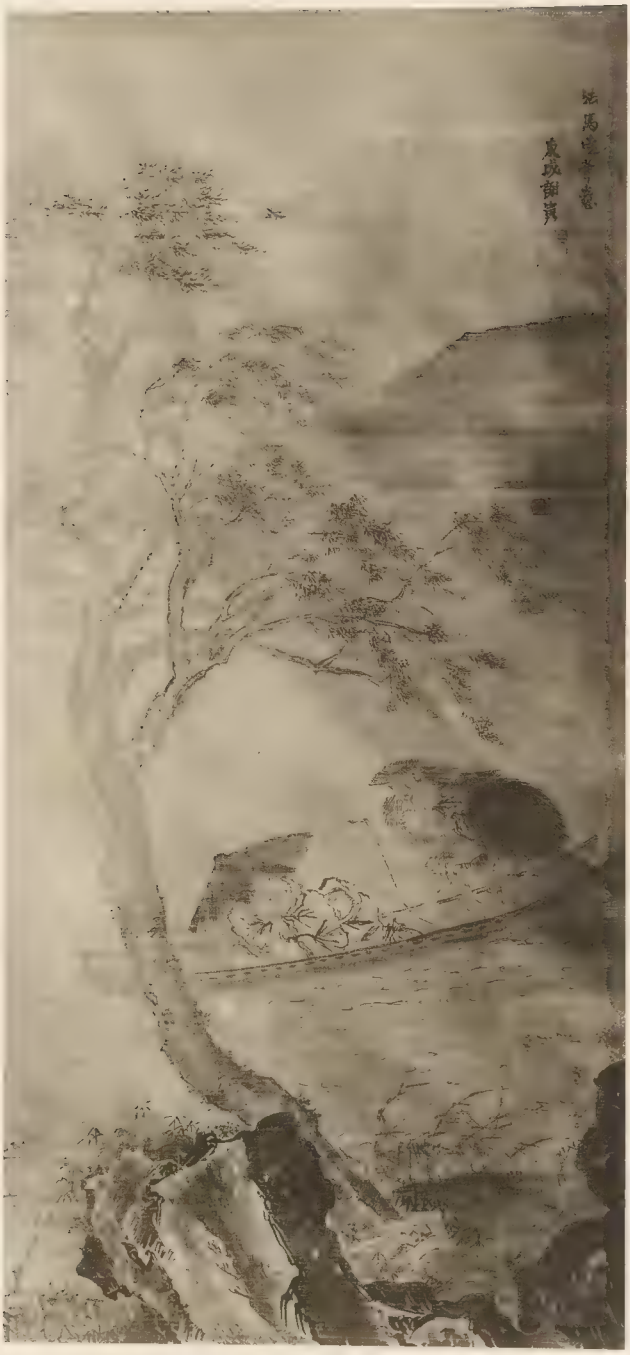
(Kakemono, slightly-coloured; 4 feet 7¼ inches by 2 feet 1⅜ inches.)

BY BUSON YOSA.

OWNED BY Mr. TAKUMA DAN, TÔKYÔ.

(COLLOTYPE.)

The painter of the picture here reproduced is **Buson** (1716–1783) who was, as is stated in Vol. V., a specialist in composing Japanese poetry, particularly in the *Haikai* style of poem. He was equally versed in the pictorial art, in which he, as in his poetry, created a new method and gave a great impulse to certain of his contemporaries. He writes above the picture that he painted it in imitation of Ma Yuan, a famous artist of the Southern Sung dynasty of China (1127–1259), but on examining the style and tone, we can detect no trace of the influence of the said Chinese artist, all the details—hills, water, rocks, trees, grasses, and above all, the human figures—being entirely his own conception. The effect of a passing shower on the river is so well depicted as to leave no single object unaffected by the sudden downpour. Yet, while our surmise may be true, the present picture, bearing his own writing, gives a hint of the fact that he studied and imitated the Chinese artists of Sung, Yuan, and Ming. He thus stands in the transition period between the old Japanese art and the new realistic style founded towards the end of the 18th century, and he may be regarded as, in this way, a forerunner of Ôkyo Maruyama, Ganku, and others.


法馬遠李唐一意
乾隆御賞

雪中松圖屏風一雙(紙本泥引着色)

圓山應擧筆

(各竪五尺一寸二分、横一丈一尺八寸七分)

男爵三井八郎右衛門君藏

古來本邦の畫家にして其名を青史に傳へたる者幾百なるを知らずと雖も、畢生孜々矻々として想を畫幀に揮ひ筆を縑素に絕たざりしもの圓山應擧享保十八年—寛政七年卽ち西曆一七三三年—一七九五年の如きは蓋し稀に覩る所なり、況んや其遺作の世に存するもの概して優秀ならざるなきに於てをや、試みに其二三を列擧せんに、祇寺に在りては、讃岐の金刀比羅宮(第六冊及び第八冊參看)但馬の大乘寺、丹波の金剛寺、近江の圓滿院(第九冊參看)等の寶什を其尤なるものとし、個人に在りては伊達伯爵の水禽遊鯉圖(東京益田氏の床張附京都西村氏の保津川眞景圖(第三冊揭載)伊勢小津氏の瀟幅(第四冊に其三幅を出す)及び茲に揭ぐる三井男爵の雪中松圖を以て其白眉とす可し、殊に此圖は結構布置の妙を極め筆路點綴の巧を盡し、高潔の神韻を馳せ超凡の雅懷を伸べて餘蘊なき處、さすがに應擧の應擧たる大手腕を窺知す可き好標本なりと云ふ可きなり

PINE-TREES IN SNOW.

(A pair of folding-screens, monochrome sketches; each, 11 feet 10⅔ inches by 5 feet 1¼ inches.)

BY ÔKYO MARUYAMA.

OWNED BY BARON HACHIROYEMON MITSUI, TOKYÔ.

(COLLOTYPE.)

There are many artists whose names are recorded in the history of Japanese Fine Arts, but there are few who worked throughout their whole lives so earnestly and so exclusively for Art as did **Ôkyo Maruyama,** the founder of the realistic school of painting. As his date (1733–1795) is not remote from us, a considerable number of his works are well preserved, and among them all, we see not a single piece unworthy of his elevated position and high reputation. Those which are reckoned to be the most brilliant representatives of his masterpieces, are owned by the Shintô temple of Kotohira (see Vols. VI. and VIII.), by the Buddhist temples Daijôji (Tamba province) and Yenman-in (see Vol. IX.) and also those in the private collections of Marquis Daté, Mr. Masuda, Mr. Nishimura, and Mr. Ozu. The pictures here reproduced are also to be classed among the best of those masterpieces. As to the excellence of the conception, the treatment, and the spirit, the pictures will speak for themselves; and it is quite unnecessary to repeat what we have so often said before of this great master.

PINE-TREES IN SNOW.

(A part of folding-screen, monochrome sketches; each, 11 feet 10½ inches by 5 feet 11½ inches)

BY ÔKYO MARUYAMA.

OWNED BY BARON HACHIROYEMON MITSUI, TOKYO.

(COLLOTYPE)

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大乗大の崖に寺院建立の願を発し、多くの人々の協力を得て、遂に三年の歳月を費やして、明治三十年(一八九七年)三月に竣工した。この間、明治天皇の行幸を仰ぎ、その盛儀は、今日なお語り草となっている。

この寺は、元来、本尊の十一面観音像を安置する堂であり、その縁起は、次の通りである。

大和国の葛城山に、役小角という、神通力の持主が、修行していた。ある日、その小角の夢に、一人の童子が現れ、「我は、この山の麓に、千年の間、眠っている。汝、我を、この世に、出せ。」と、告げた。小角は、目覚めて、その場所を、掘ってみると、一本の、大樹があった。小角は、その樹を、切り倒して、一体の、観音像を、刻んだ。すると、その像は、自ら、動き出して、小角の、肩に、乗った。小角は、その像を、安置する、堂を、建てた。これが、この寺の、始まりである。

この、観音像は、その、霊験、あらたかで、人々の、信仰を、集めた。ある、年、この、観音像を、盗もうとした、盗賊が、この、観音像を、背負って、この、寺を、出ようとした、ところ、観音像は、重くて、動かなくなった。盗賊は、観音像を、この、寺に、置いて、逃げた。この、観音像は、その、後、この、寺の、本尊として、今日に、至っている。

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東京市麻布区霞町一番地
(電話番号三百八十番)

(電話番号八百一十六番)
東京麻布区霞町一番地
(電話番号三百八十番)

雨中飛鷺圖(絹本淡彩)　松村吳春筆

(竪四尺五分、横一尺八寸二分)

京都岡村嘉太郎君藏

四條派の鼻祖たる松村吳春文化八年即ち西暦一八一一年歿すのことは既に第四冊及び第五冊等に述べたる如く、其畫は大抵寫生的にして且つ其委致研麗情美ならざるはなし、されば此雨中飛鷺圖の如く筆致磊落にして比較的豪健の風を帶びたるものに至りては其作中希れに觀る所なり、圖中飛鷺の形美蓼薄等に比して過大なるが如きは平生寫生に力めたりと稱せらるゝ吳春の畫としては頗る奇異の感ありと雖も、黑風白雨猛然として襲來するの處一鷺の突如風雨を衝いて將に天に翔らんとするの狀勢を現はすには、却て此の如き配合が變化飄逸の趣に富めるを見る可く、たま〳〵以て吳春の着想斬新にして能く變通の才に長じ、其技倆の非凡なりしを示すものと云ふ可きなり

HERON FLYING.

(Kakemono, slightly-coloured; 4 feet ½ inch by 1 foot 11¾ inches.)

BY GOSHUN MATSUMURA.

OWNED BY Mr. KATARÔ OKAMURA, KYÔTO.

(COLLOTYPE.)

Goshun Matsumura (died in 1811) was, as is stated in Vols. IV. and V., the founder of the Shijô school of painting. His pictures were generally realistic and characterised by the delicate and gentle use of the brush; therefore such pictures as the present one, which, comparatively speaking, displays boldness and strength in the treatment, are very scarce among his productions. The flying heron appears to be too large, in comparison with the plants and grasses, and this may seem strange to the beholder, when he considers that this was painted by Goshun, who is said to have been a realistic artist. From the marked contrast between the vegetation and the flying bird on one canvas, and all in such perfect harmony with the effect of the stormy weather, which overshadows the whole scene, we see that his originality of conception as well as his ability in treatment were far beyond the attainment of his contemporaries.

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ゆきの光景とのみ考へられたるに反し、鶴の飛翔は北宗の画法に基づき、而して其筆致の雄健なる点に於て、松村呉春の系統に属する如き感を与へたるは、蓋し一流の大家たるを如何なる場合に於ても遺憾なく発揮したるものと謂ふべし。

呉春（安永末年頃）

松村呉春（寛政末年頃）

岡崎　**中村**

（コロタイプ）

縦　横

八一・五糎　一尺一寸一分

（絹本淡彩）

水草游鯉圖襖(紙本着色)　圓山應瑞筆

(縱六尺一寸五分、横一丈二尺八寸八分)

但馬國眞言宗大乘寺藏

龜居山大乘寺は但馬國美含郡香住村に在り、其屏障等の圖畫悉く圓山應擧及其一門の名家の筆に成れるの故を以て、殊に有名なり、抑、同寺は行基菩薩(天平二十一年卽ち西曆七四九年、八十二歲)にて寂すの草創する所に係り、爾後殆んど千餘年を經て漸く荒廢に歸せんとせしを安永年中(西曆一七七二年—一七八〇年)密藏法印再び之を興さんと欲したるも、遂に宿志を成さずして示寂せしかば、其徒密英上人師の意を繼いで終に之を再興す、今の堂宇卽ち是れなり、初め密英の京都に在るや應擧の山水花鳥翎毛等を畫くに妙を得たるを知り、深く之を愛せしが、一日應擧に問ふに其平生の希望を以てす、應擧答へて曰く、余貧にして未だ斯道の堂奧を窺ふ能はざるを憾むもし銀三百貫を懷にするを得ば、一たび江戸に下りて畫事を研究し、以て名を天下に成さんと、密英卽ち爲めに之を辨じ、應擧をして其所志を果さしむ、應擧大に喜び、江戸に下り、留ること三年、苦學研精、終に其名を海內に輝すに至れり、これより應擧深く密英を德とし、大乘寺の再興成るに當り、門下の俊秀を率ゐて同寺に至り、其襖張附屏風等悉く山水花卉人物翎毛等を揮灑し、以て密英の舊誼に報いたり、是れ同寺の圓山一派の名畫を多く藏する所以なりと、以上は單に其寺傳にして全然信するに足るものなるや否や、未だ知る可からず、と雖も、見て角應擧と密英とは親密の關係ありしに相違なく、其畫も亦各一生の精力を傾注したるものなるが如し、故に此等の遺墨を蒐集すれば應擧の傑作甚だ尠からざれども、編纂上の都合により本冊には先づ應瑞の畫を撰載せり、後冊更に應擧其他の作品を掲ぐ可し

應瑞の描ける此水草游離の圖は卽ち客室中の襖畫にして、水草點綴の妙、鯉の游泳の趣寫し來て其眞に迫り、筆致も亦清秀輕快にして乃父に甚ちざるの作なり、應瑞字は儀鳳、怡眞堂と號し、通稱を主水と云ふ、應擧の長子なり、畫法を父に受けて能く其衣鉢を傳へ、且つ最も砂子を撒布するに妙を得たり、文政十二年(西曆一八二九年)三月歿す

CARP.

(A set of sliding wall-panels, coloured; 6 feet 2 inches by 12 feet 11 inches.)

BY ÔZUI MARUYAMA.

OWNED BY THE TEMPLE, DAIJÔJI, TAJIMA.

(COLLOTYPE.)

The temple, Daijôji, is at the village of Kasumi in Tajima province, and is famous for having in its possession of pictures by Ôkyo and artists of his school. According to a tradition which has been handed down by the authorities of the temple, Gyôki, a high-priest who lived in the 8th century, was its founder. The temple having become almost ruined in the time of Mitsujô (18th century), he often tried to raise the money with which to repair it, but in vain. His pupil, Mitsuyei, restored it to its original condition. When Mitsuyei was in Kyôto, he became greatly attached to Ôkyo because of the latter's fondness for painting birds and animals etc. from life. Once he asked the artist if he would like to have anything done for himself. Ôkyo replied:—"I am poor, as you know, but I wish very earnestly to perfect myself in my art. If I had 300 *kwan* of money and could go to Yedo (now Tôkyô) I should be able to accomplish my desire. This is my only wish at present." Mitsuyei answered:—"That can easily be accomplished. You may start for Yedo at once, and I will pay all of your expenses." Ôkyo was very glad; he went to Yedo and stayed there three years studying art. He returned to Kyôto subsequently and visited Mitsuyei at Daijôji and, with his son and other pupils, painted on the wall-panels and screens of the temple. Though we have reproduced here the work of Ôzui (eldest son of Ôkyo) we hope in time to reproduce some more, done by Ôkyo himself and others of his school, which are possessed by the temple. The pictures before us are on some sliding wall-panels, and are a good sketch of a calm stream. The artist, **Ôzui,** studied technique with his father and was a worthy representative of that distinguished realistic school which flourished during the closing period of the Tokugawa régime. He died in 1829.

水戸藩士の集團自殺（後篇）

井伊大老の暗殺

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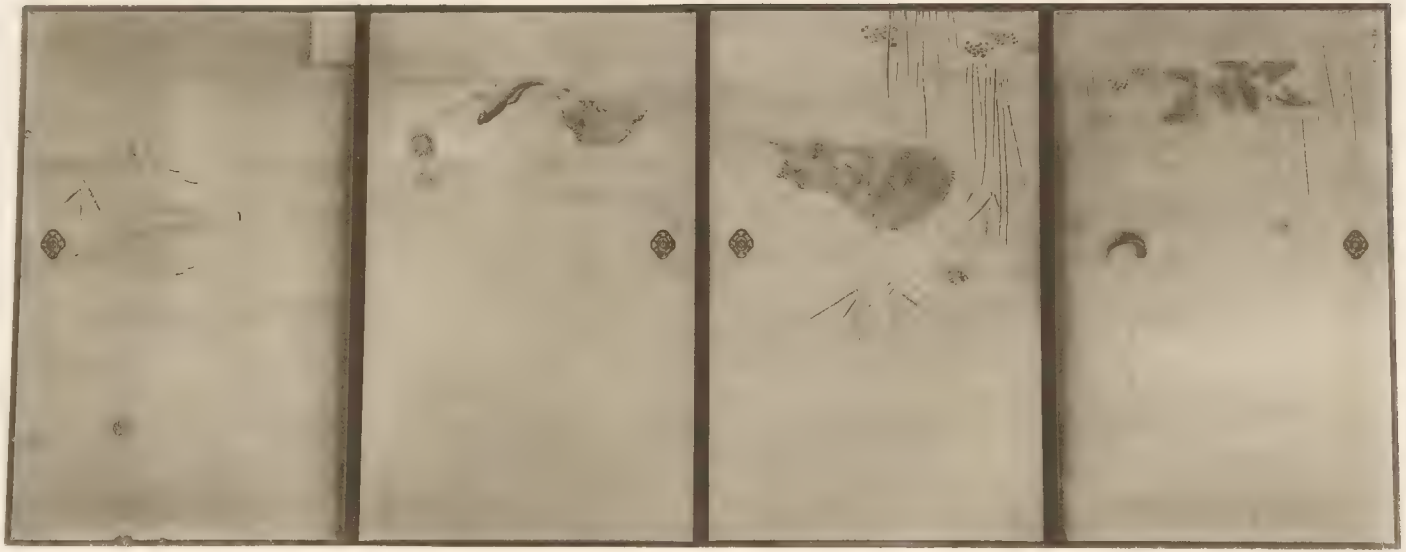

半托迦尊者畫像(紙本着色)　横山華山筆

(竪五尺六寸二分、横三尺七分)

京都中山吉兵衛君藏

横山華山(天保八年卽ち西暦一八三七年、五十四歳にて歿す)は第八冊にも述べたる如く、初め岸駒を師として畫を學び、後また呉春に從ふて其格を改め、遂によく一家の名を成せり、茲に掲ぐるものは文政三年(西暦一八二〇年)卽ち彼れが三十七歳の時の作にして、十六羅漢中の第十位なる半托迦尊者の圖なり、古來羅漢の畫は其數最も多く、而も其圖樣概ね千遍一律にして、よく前人の套套に陷らざるもの甚だ尠し、然るに此畫は意匠頗る清新、圖樣極めて奇拔にして、筆路縱横、格律を脫去して氣韻入神の妙あり、試みに見よ、其羅漢侍童及び鬼人の相貌姿態、悉く逼眞の巧を盡し、雙龍の珠を爭ふ狀勢の如き、生氣紙上に横生せり、是の如きは到底凡匠俗工の摹擬す可からざる所、何人も此畫に對して、華山が一代の名家として推重せられし所以の決して偶然ならざるを首肯す可し

PANTHAKA, AN ARHAT.

(Kakemono, coloured; 5 feet 7¼ inches by 3 feet ⅜ inch.)

BY KASAN YOKOYAMA.

OWNED BY Mr. KICHIBEI NAKAYAMA, KYÔTO.

(COLLOTYPE.)

Kasan Yokoyama (died in 1837, aged fifty-four) was, as is mentioned in Vol. VIII., at first a pupil of Ganku, the founder of the Kishi school, but afterwards studied technique under the instruction of Goshun, the founder of the Shijô school, and eventually, after somewhat altering his artistic method, attained fame as an able artist. The picture of Panthaka, here given, is from a painting by Kasan, executed in 1820, when he was thirty-seven years old Panthaka is the tenth of the Sixteen Arhats. There are a great number of pictures similar to this, produced by different artists of various epochs, but in nine cases out of ten they are, in their design, each merely an imitation of the next older one, and no originality can be detected in them. The present picture, however, brings out a new idea in its conception. Notice especially, the features of the Arhat, of the boy, and of the attending demon, all gazing in amazement at the sight of the two dragons striving to get possession of a "wishing gem:" they are all so vividly depicted and so skilfully treated! It is not by mere chance that Kasan is counted among the artists of eminent ability in his time.

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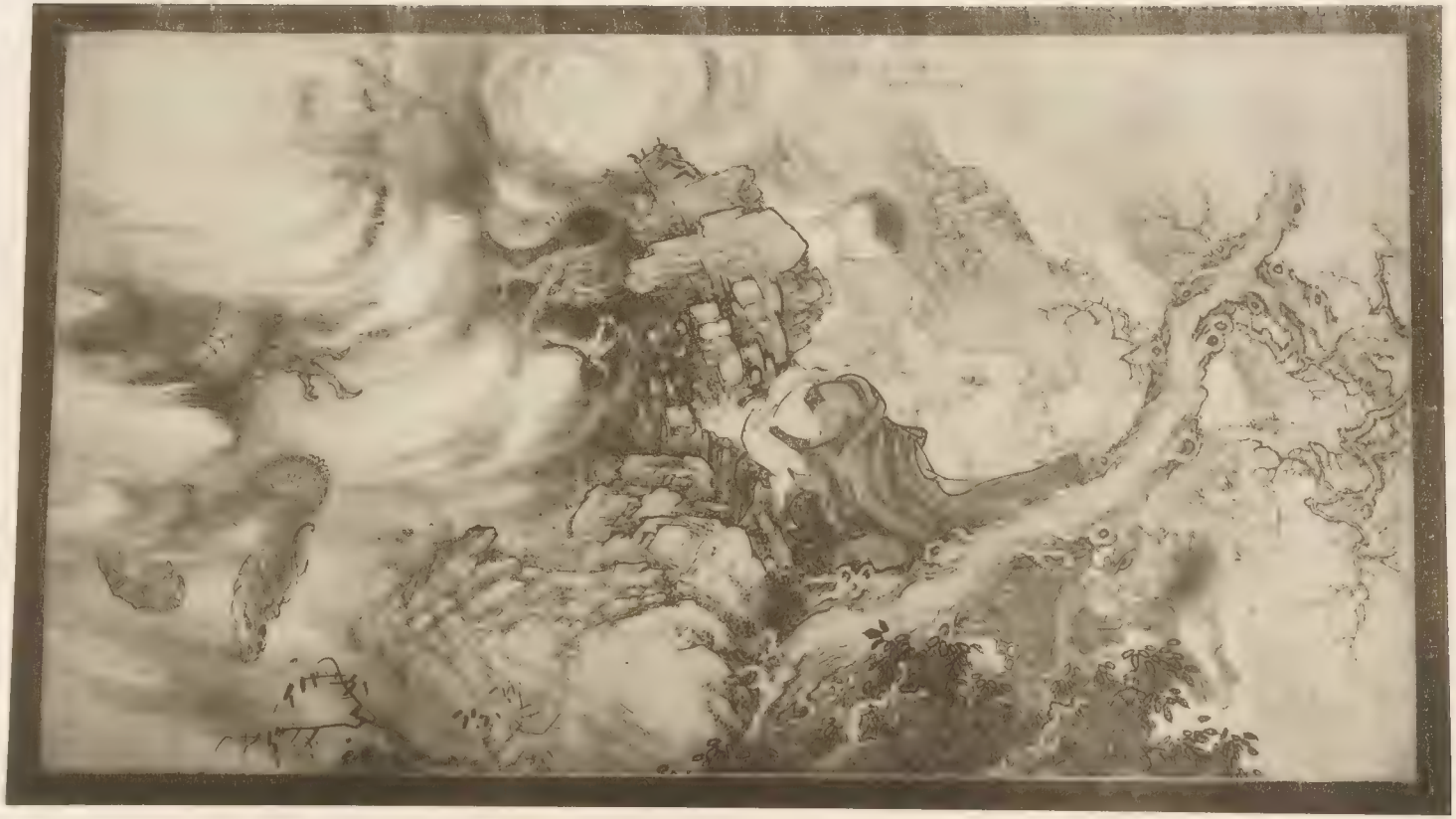

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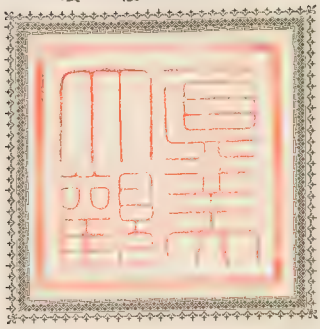

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